NEWS & FEATURES

ROSLINDALE: THE NEXT HAVEN OF HIP?

ROBOT WARS: COMING SOON TO AN ARENA NEAR YOU

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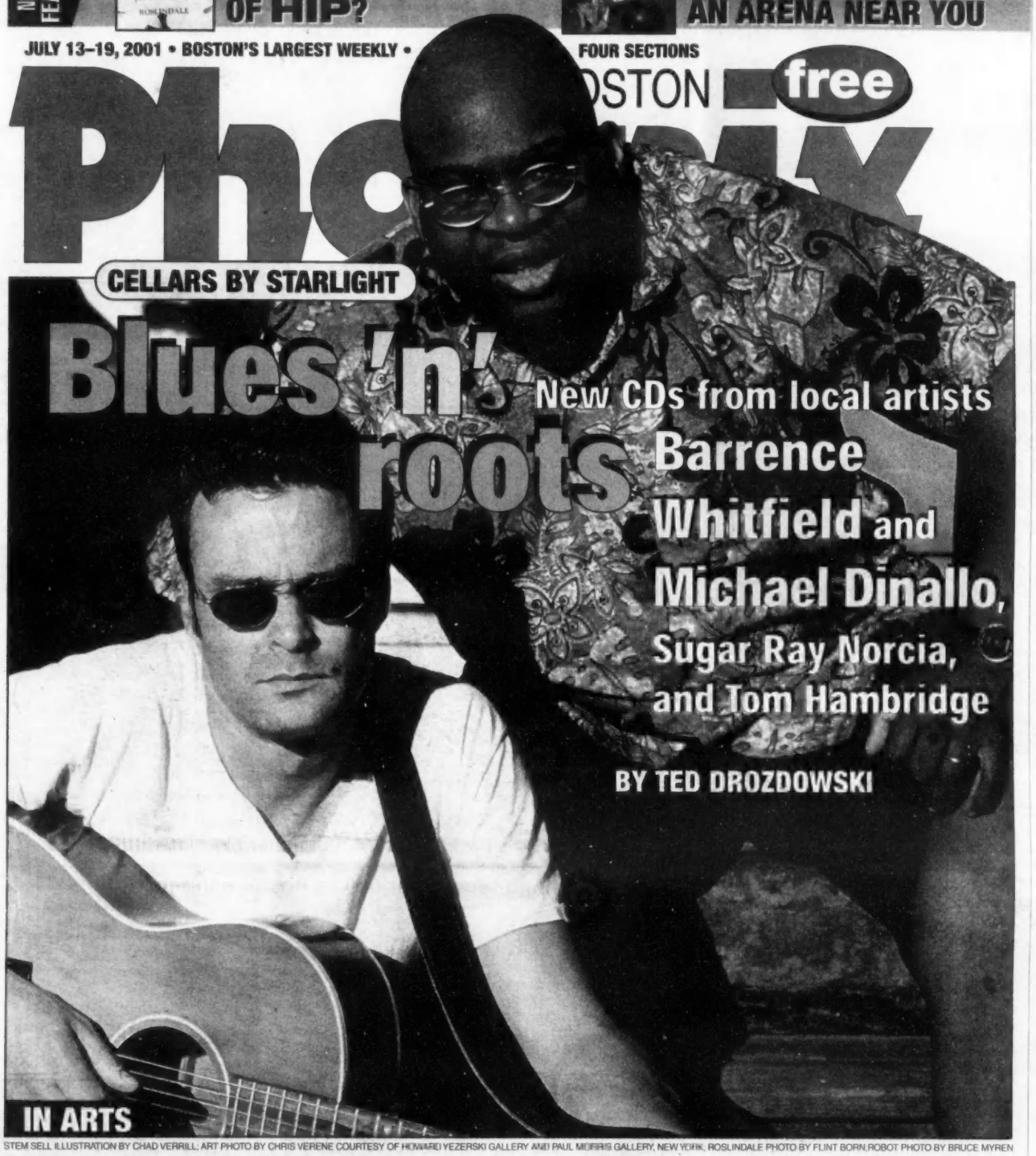
BOSTON free Phoenix

CELLARS BY STARLIGHT

Blues 'n' roots

New CDs from local artists Barrence Whitfield and Michael Dinallo, Sugar Ray Norcia, and Tom Hambridge

BY TED DROZDOWSKI



IN ARTS

STEM SELL ILLUSTRATION BY CHAD VERRILL; ART PHOTO BY CHRIS VERENE COURTESY OF HOWARD YEZERSKI GALLERY AND PAUL MORRIS GALLERY, NEW YORK; ROSLINDALE PHOTO BY FLINT BORN; ROBOT PHOTO BY BRUCE MYREN

ARTS

Summer art on Newbury Street
BY CHRISTOPHER MILLIS

Barry Hannah's new novel
BY JULIA HANNA

What's up with Iggy Pop?
BY CARLY CARIOLI

NINTH INNING

It's the turnout, stupid

Who will win the Ninth? Signs are pointing toward Stephen Lynch, who has a core base of support in South Boston.

BY SETH GITELL

WITH LESS THAN nine weeks to go before the Democratic primary for the Ninth Congressional District, the two factors that determine the outcome of any political race — turnout and money — are assuming outsize importance in the campaign. And this is already an outsize race that has attracted a relatively large pool of declared and possible candidates: State Senators Stephen Lynch of South Boston, Brian Joyce of Milton, Marc Pacheco of Taunton, and Cheryl Jacques of Needham; housing advocate John Taylor; and former assistant US attorney William Sinnott.

Because the election will be held on September 11, when there are no other state or federal elections to draw voters, most prognosticators expect turnout to be low, perhaps just 20 percent. The only thing that could change that is a huge influx of money, especially from national advocacy groups. In addition, Secretary of State William Galvin points to another factor that could lower turnout: the number of Democrats and unenrolled voters who are now registered as Republicans after voting for John McCain in the presidential primary. Galvin says he isn't sure exactly how many voters switched parties, but he puts the number in the

See **NINTH,** page 16

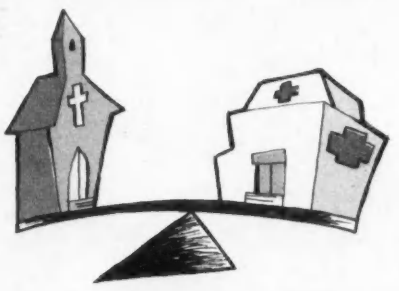
VISIT thephoenix.com for articles, archives, and listings

POLITICS VS. SCIENCE

Stem sell

Why Bush doesn't want to use federal funds for embryonic-stem-cell research — and why he should

BY DAN KENNEDY



SOMETIME IN THE next few weeks — possibly by July 23, when he is scheduled to meet with Pope John Paul II — George W. Bush will decide whether to allow federal funding of research on stem cells that have been removed from human embryos.

The decision will help define Bush's presidency, if only by the enemies he'll make. If he approves funding, thus affirming a decision Bill Clinton made last year, he'll alienate the anti-choice religious right, which makes up his base, and conservative Catholics, whom he hopes to add to that base. If he rejects funding, then he will earn the contempt not just of scientific, technological, and business interests, but also of some powerful Republican senators who have unexpectedly come out in its favor, including minority leader Trent Lott of Mississippi, Orrin Hatch of Utah, and Connie Mack of Florida.

The battle over stem cells serves as a proxy for the larger cultural divide over abortion rights. First isolated in 1998, stem cells are the human body's earliest, most primitive cells. They are what scientists call "undifferentiated" — that is, they can grow into almost any type of cell, be it nerve, blood, liver, or skin. This malleability has led to the hope that stem cells could form the basis of miraculous new treatments for diseases such as Parkinson's, Alzheimer's, and certain types of diabetes and arthritis, to name just a few.

Unfortunately for proponents, the best (though not the only) source of stem cells is human embryos, the unwanted byproducts of in vitro fertilization,

See **STEM SELL,** page 24

Cheating hearts
See 'Out There,' page 12

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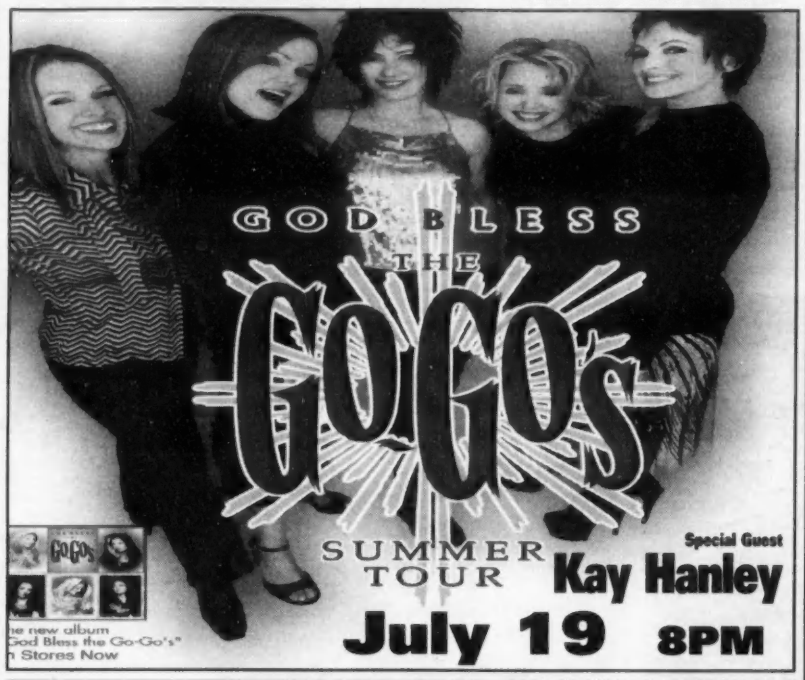

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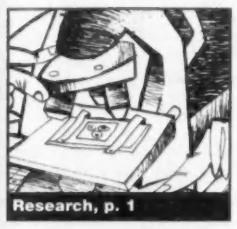
July 13, 2001

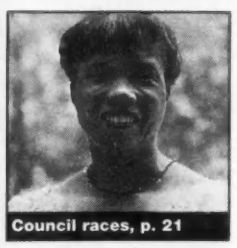
"Societies get the best of what they celebrate. Take the Ted Williams Tunnel — a multibillion-dollar engineering feat named after someone who hit a rock with a stick."

— Engineering professor Woodie Flowers, News and Features, page 28

news and features


Research, p. 1

It's the turnout, stupid *by Seth Gitell* **1**
Barring an infusion of money and attention from national advocacy groups, not many voters are likely to show up for the Ninth Congressional District primary. The candidate with the most committed base will have a big advantage — and to many observers, that's Southie's Stephen Lynch.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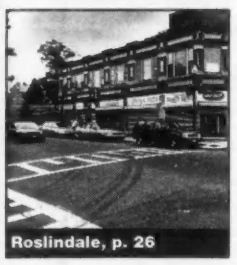
Stem sell *by Dan Kennedy* **1**
Cells taken from human embryos could lead to breakthrough treatments for countless diseases, and even some pro-lifers say they won't stand in the way. President Bush needs to face down his right-wing supporters and let the research go forward.

Going the distance *by Dorie Clark* **21**
Local city-council candidates John Tobin, Felix Arroyo, and Denise Simmons have political mavens buzzing.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As the cost of housing rises in Davis Square and Jamaica Plain, Roslindale is popping up as an alternative for young people looking for city living at suburban prices.

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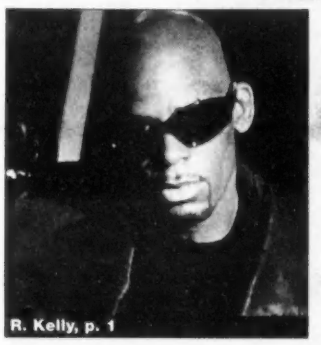
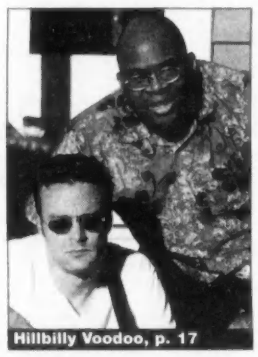

R. Kelly, p. 1

■ 8 days a week

Our "Pick of the Week" is soul crooner R. Kelly; in "State of the Art," Michael Endelman gets an action-packed 10 minutes on the phone with Moby; in "Next Weekend," Carly Carioli fills us in on Somerville's ArtBeat weekend; Kristin Hersh's road trip comes to the Coolidge Corner Theatre; indie-boy heartthrob Connor Oberst, a/k/a Bright Eyes, comes to the Middle East; London vintage-electronics fetishists Add N to (X) are at T.T. the Bear's; and the Rusty Scott Quartet, with veteran jazz saxist Andy McGhee as special guest, open the FNX/*Phoenix* Jazz at the Hatch series.

Dining: In "Dining Out," Robert Nadeau takes a dip into Big Fish Seafood; in "On the Cheap," Michael Endelman takes his hat off to the Blue Shirt Café; and in "Noshing," Nina Willdorf is sweet on Mi-Del cookies.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■ arts

Blues 'n' roots, page 17

Barrence Whitfield is best known for his rave-up R&B crew the Savages, and Michael Dinallo for his bar-busting blues band the Radio Kings. But together Whitfield and Dinallo are bringing the volume down and going way, way back, to a '20s mix of country and blues, in their new band Hillbilly Voodoo. In "Cellars by Starlight," Ted Drozdowski talks with Whitfield, Dinallo, and two other veteran local artists with rootsy new CDs: Sugar Ray Norcia and Tom Hambridge.

Also: Christopher Millis finds a trove of midsummer art in the galleries; Julia Hanna says that Barry Hannah (no relation) is more than a "Southern writer" in his new novel; Carly Carioli ponders Iggy Pop's new direction on a new CD; in "Second Sights," Steve Vineberg says that the rarely screened *Design for Living* is a comedy classic not to be missed, and Jeffrey Gantz revisits the pleasures of the Merchant/Ivory *A Room with a View*; Carolyn Clay brings good theater news from the Berkshires; and Clea Simon says TV's *The Mists of Avalon* could make goddess-worshippers of us all.

■ next week

In News and Features, why your restaurant meal costs so much. In Arts, a talk with the funky production team of N.E.R.D.

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Curtis Henderson, General Manager of Boston Neighborhood Network, is in Washington, D.C. to accept a national award for "overall excellence in public access" from the Alliance For Community Media. This is BNN's third national award from The Alliance.

BNN was named for "overall excellence" in the Alliance's 2001 Hometown Video Festival because of its television programs by local producers, city wide opportunities in digital communication at the BNN Multimedia Center, Boston, coverage by BNN's Neighborhood Network News, BNNLive, an interactive talk show channel for non-profit and public agencies, television production workshops for the community, and newspaper coverage.

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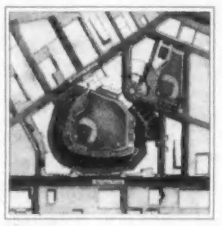
EDITORIAL

The Red Sox' Fenway plan is dead. It's time to stop pretending otherwise.

Giving up the ghost

THE RED SOX cannot afford to build a new ballpark in the Fenway neighborhood. Red Sox CEO John Harrington knows it. Mayor Tom Menino knows it. Prospective bidders for the team know it.

Still, the charade continues — much to the detriment of the Fenway. As the *Boston Herald* reported July 9, area businesses are bearing the brunt of the Sox' bloated and ill-fated plans to build a new ballpark on about 15 acres of land next to the existing park. Tenants have moved out in anticipation, leaving property owners stuck with empty office and retail spaces. Arthur D'Angelo, owner of Twin Enterprises, which sells Red Sox souvenirs outside the park, told the *Herald* that he has tried over the past few months to rent out 40,000 square feet. He finally found a taker — but only for half the space. Even worse, the tenant refused to sign a lease, because who knows if the building will be standing a year from now? In recent months, empty storefronts have opened up on Boylston Street, which abuts the proposed site. The Phoenix Media/Communications Group, which owns property at 126 Brookline Avenue (third base under the new stadium plans), recently lost a major tenant as a result of the uncertainties and has had trouble renting the space since the city and state agreed to pay $212 million and $100 million, respectively, to help finance the Sox' plans.



The horrible truth about this mini economic slowdown is that it's completely artificial. The Fenway has been one of the fastest-growing areas of the city; over the past five years, commercial rents have doubled, and properties not slated for demolition under the stadium plan have been largely unaffected by the recent real-estate slump. The old Sears building was successfully redeveloped into the Landmark Center, an office complex that also houses a state-of-the-art movie theater, a day-care center, and major retailers such as Staples, which itself moved from a ballpark-threatened space on Boylston Street. Developers plan to build a hotel and housing complex across the street from the Landmark. In Kenmore Square, developers are building a luxury hotel with a gourmet restaurant. If Harrington, who told the *Herald* that the Fenway stadium plan "remains a very viable option," and Menino, who still supports the ill-conceived project, were to announce tomorrow that the Fenway plan was dead, property owners would have no trouble renting space.

"The emperor has no clothes," says Boston city councilor Maura Hennigan. "Everybody knows the Red Sox aren't going to get their financing. Everyone knows this deal isn't going anywhere, but everyone's still pretending." Hennigan intends to submit a resolution to the council on July 11 (after the *Phoenix* goes to press but before the paper is printed) declaring that the council will not approve any bond financing submitted by Menino to help finance the stadium deal. That said, Hennigan doesn't think Menino has any intention of submitting the bond-finance legislation anytime soon — thus preventing the council from voting on the proposal. (Since the city and state announced their financial support for the plan, eight of 13 councilors have announced their opposition — and only a simple majority is needed to kill it.)

Councilor Peggy Davis-Mullen, who is running for mayor, says Menino's refusal to put forward the bond-financing deal and let the council vote on it is hurting the Fenway neighborhood. "The problem we have with this administration is that they don't care about anything except what's politically convenient for them, and this is another example of that," she says.

But as long as the stadium deal remains a possibility — however remote — residents and business owners remain in limbo. Hennigan hopes her resolution will put the final nail in its coffin. Otherwise, Fenway business owners will be left "twisting out there," she says. "It's not right." Councilor Mike Ross, who represents the Fenway, agrees: "We have an obligation to close the loop on the proposed ballpark plan," he says. "Stores, businesses, the community itself is suffering."

Since the Sox announced plans to build a new park in the Fenway three years ago, the estimated cost of the project has risen from $550 million to $665 million, with knowledgeable insiders saying that the final bill will approach $1 billion. In order to complete the plan, about 12 acres of land will have to be taken by eminent domain. This cannot be justified legally (let alone morally), given that the city would be taking land from private property owners — forcibly displacing current businesses and landowners — for a private, profit-making enterprise. Although just $140 million has been allocated for the costs of purchasing this land, experts say the real costs could be as high as $450 million (see "Fenway Neighborhood May Be Too Expensive for the Red Sox," News and Features, May 25, 2000, available at www.bostonphoenix.com). And even with the unprecedented $312 million in city and state subsides, the team would still have to raise about $353 million — which it has been unable to do. The Sox would be responsible for all cost overruns, an amount that under this plan is unpredictable. Pursuing the eminent-domain approach could also delay the project for years as it winds its way through the courts. In the meantime, the Sox have yet to strike a deal with even one landowner to purchase property. According to a study released last month by Save Fenway Park, an analysis by Lake Forest College economics professor Robert A. Baade shows that the costs of a new stadium in the Fenway would hurt the Sox because profits would have to be spent on retiring massive debt and interest rather than on players' salaries — which are immense. (Slugger Manny Ramirez, thus far acknowledged to have been a great acquisition, cost the team $160 million — $20 million more than the Sox have budgeted for the land costs.) Perhaps more surprising, political support for a new Sox stadium on the South Boston waterfront has been growing. Ironically, that's where Harrington wanted to build in the first place, but he focused on the Fenway when Menino told him a ballpark in South Boston was politically impossible.

Hennigan's proposed resolution would go far toward putting this boondoggle to rest. Just as important, it would prevent the city from paying out millions for another location. The new owners of the Red Sox are sure to be, in Hennigan's words, "rich." "If they can afford to buy [the Red Sox]," she says, "they can afford to build a new ballpark. We don't belong in that arena."

Hennigan tried to get a similar resolution passed at the end of last year, but the council never voted on it. "We thought it would do more harm than good," she says of the past attempt. "I just think sometimes in this business timing is everything. I think for the benefit of taxpayers across the city and the Fenway businesses that are suffering, the timing is good now."

We couldn't agree more. For the good of the city, the Boston City Council should pass Hennigan's resolution. Let your councilor know you support it too. ■

What do you think? Send an e-mail to letters@phx.com.

- Paul Scapicchio (North End): (617) 635-3200, Paul.Scapicchio@ci.boston.ma.us
- Jimmy Kelly (South Boston): (617) 635-3203, James.Kelly@ci.boston.ma.us
- Maureen Feeney (East Boston): (617) 635-3455, Maureen.Feeney@ci.boston.ma.us
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LETTERS

We welcome responses from our readers. Letters should be typed (double-spaced), if possible, and must include the writer's name, address, and a telephone number where he or she can be reached during business hours for verification. The writer's name and position or town will be published, but these may be withheld for good reason.

Letters may be mailed to the Boston Phoenix, *126 Brookline Avenue, Boston, MA 02215; faxed to (617) 859-8201; or e-mailed to letters@phx.com or to staff writers' e-mail addresses (e-mailed letters must include a telephone number for verification and a hometown). All letters are subject to editing for considerations of space, fairness, and clarity.*

PROS OF CONS

Thank you for your article "Jailhouse Blues" [News and Features, June 22]. So few journalists are willing to take the time to explore these tough issues, issues that most in the public don't even know exist, and don't want to know exist.

My only additional comment is that I wish you could have portrayed Peter Kane in a more favorable light. I know Peter, and I know that he has worked hard for no pay and no perks (in fact, he has put himself at constant risk) for almost two decades now, fighting for prisoners' legal, civil, and human rights. To call him "not the most sympathetic of figures" is to cut a whole, complete human being down to nothing more than his conviction. The dehumanization of prisoners and ex-cons is all too common. It would have been great to let readers see the real complexity of our world: indeed some prisoners and ex-cons *are* good people who *do* deserve our sympathy. And some, like Peter Kane, are selfless advocates for the poor, indigent, and imprisoned. They deserve not just "sympathy," but our complete respect and admiration.

Rebecca Edelson
Cambridge

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Friday, July 27
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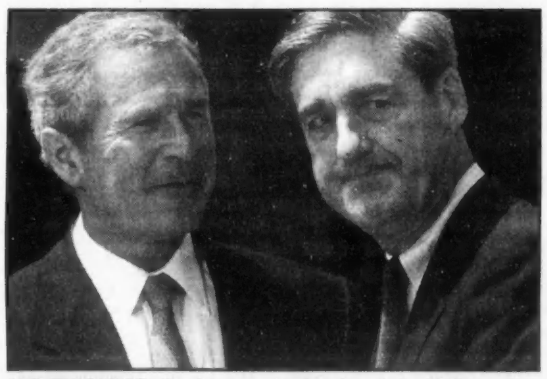
this just in

FREEDOM WATCH

The real Bob Mueller

When President George W. Bush nominated Robert S. Mueller III, currently US attorney for the Northern District of California, to be the next director of the FBI, the selection was widely praised. Former governor Bill Weld, who hired Mueller to work in the Boston US attorney's office in 1982, told the *New York Times*, "There is no warm and fuzzy Bob Mueller at the office. He has only one gear, and that's straight ahead." The *Boston Globe* reported that Mueller's colleagues "hailed [him] as 'an excellent choice' to take over the beleaguered FBI." Indeed, it seems that anyone who has worked with Mueller confirms his well-deserved reputation as a strait-laced, hard-working, highly disciplined, by-the-book kind of guy.

But a closer look at Mueller's record shows that the former Marine may not have what it takes to buck the institutional arrogance of the FBI, which has resulted in one fiasco after another (think Robert Hanssen, Ruby Ridge, Waco, and Wen Ho Lee — not to mention Bulger and Flemmi).



NO THANKS: *Bush's nominee to head the FBI may be a straight arrow, but he exercises lousy judgment.*

Take Mueller's work prosecuting "a German spy who paid $15,800 for classified information from a Navy civilian employee who worked for the FBI as a double agent," which the *Globe* cited as an example of his achievements. As defense counsel (along with my law-firm partners) for Alfred Zehe, the "spy" in question, I can assure you that Mueller's performance in this case demonstrates anything but the professional distance required to turn the macho, self-promoting bureau into a legitimate law-enforcement agency that takes public liberty and safety seriously.

Zehe was an East German physics professor at Dresden University who periodically taught in Mexico. In exchange for the right to travel, he occasionally consulted for the East German government on national-security matters. His trouble with the FBI began in 1982, when a US naval intelligence operative was ordered by the FBI to go "trolling" for spies along Embassy Row in Washington, DC. The bait was a sheaf of outdated documents related to American submarine sonar-detection technology.

After the feds failed to interest a couple of Eastern European embassies in the useless 20-year-old documents, the East Germans took the bait. They purchased the documents and delivered them to Zehe in Mexico so that he could help the government understand them. The feds claimed, too, that Zehe then took the documents with him to East Berlin to return to his government. Zehe had simply responded to his government's request to analyze and explain the documents (and, the US government claimed, to "carry" them from Mexico to Berlin) — as many American academic scientists have done over the years (though many American academics, not under pressure to cooperate in exchange for the right to travel, might have kept more distance from the spooks themselves).

The following year, Zehe came to Boston to attend a scientific conference of the American Vacuum Society (vacuum physics, that is, not housecleaning equipment), where he was arrested by the FBI and charged with espionage. The US attorney's office and the Department of Justice launched a full-court press under Mueller's able leadership. Zehe was touted as an important spy dangerous to American national security — as the *Globe* notes, the case was "highly publicized." Incredibly, Mueller and his fellow prosecutors claimed that because we did not have security clearance, my law partners and I could not see the still-classified documents that our client was charged with "conspiring" to steal. I asked the feds how the FBI had determined that it was okay for the East German government to look at the obsolete and essentially useless documents, supplied to them by the FBI itself, while I was not deemed sufficiently trustworthy. I never got much of an answer, except when an agent of the FBI's notorious Internal Security Division later confronted me somberly with these words: "Mr. Silverglate, there are only two sides to this struggle between the Soviet Bloc and the West, and we all have to choose."

It's important to remember that the documents in question did not contain national-security secrets — otherwise the FBI never would have used them as bait. Yet the FBI pursued the case as if the documents could have compromised US security if they had fallen into the wrong hands. The entire prosecution was a shameless charade. It would have been far more honest if Mueller and the FBI had charged Zehe with *attempted* espionage rather than pretending that he actually had stolen national-security secrets.

The Zehe case contained many of the elements that have come to trouble observers of the FBI over the years: the disturbing appeal to "national security" even in cases that obviously have no bearing on any legitimate national interests. The failure to recognize the damage done to civil liberties and other important national interests by mindless pursuit of foreign nationals for doing things routinely done by American citizens for their government. The perpetuation of the "national-security state" by over-classifying documents that there is no reason to keep secret, other than devotion to the cult of secrecy for its own sake. The squandering of precious resources chasing non-criminals. The use of entrapment to ensnare essentially harmless citizens and foreign nationals. (The entrapment of foreign scientists and academics also poses a serious risk of tit-for-tat retaliation by unfriendly foreign governments when Americans travel abroad.)

As long as cases like the prosecution of Alfred Zehe are held up as examples of why Mueller should be the next director of the FBI, the senators in charge of confirming his nomination should, at minimum, ask some hard questions. It's questionable whether Mueller's "Mr. Clean" image and capacity for hard work and careful preparation are sufficient qualifications for the enormously tough job facing the next FBI director, who must effect massive changes in the bureau's culture — a culture created by the late director J. Edgar Hoover and left largely intact under the directors who succeeded him. Mueller's reverence for the bureau may have left a good impression on some observers, but skepticism and suspicion might be more useful qualifications for the job.

— Harvey A. Silverglate

CAMBRIDGE

Creative space

Even if their work is political, artists aren't generally known for their electoral savvy. But thanks to a shortage of studio space now reaching crisis proportions, that's beginning to change in Cambridge. On Monday night, a group of 35 artists gathered at the huge, barn-like studio of Mags Harries (most famous for her "Glove Cycle" sculptures at the Porter Square T stop). They came together to network, to brainstorm about arts in Cambridge — and to suss out city-council candidate Brian Murphy, who approached Harries after a speech at an arts fundraiser several months ago and asked how he could help the arts community.

MURPHY: *courting the arts community.*

Dressed in a blue Oxford shirt with rolled-up sleeves, Murphy told the crowd of artists, who sat in a large circle in Harries's back yard, about some of his ideas to make Cambridge more receptive to the arts. "Cambridge has a reputation, nationally and internationally, as a progressive bastion, but we're not leaders [in the arts] like we should be," he said. He suggested that the city take inspiration from Providence's efforts to give tax breaks to artists, or host a monthly trolley tour of local studios and galleries. He cited Montana farmers who've sold the development rights to their land in exchange for lower tax rates, and argued that building owners should get relief if they pledge that their property will remain "creative space" in perpetuity.

In an hourlong discussion, the artists kicked out some ideas of their own, such as seeking donations from local philanthropists and pressuring the city council to purchase studio space. But others took the opportunity to grouse: when one man suggested that the city should cultivate a better working relationship with Harvard, a woman across the way muttered, "He's got to be kidding." A brief debate broke out as to whether city officials are "educable" about the importance of the arts.

With this event, Murphy — who says his only claim to artistic fame is that he once acted in a college play with Amy Brenneman, now the star of the TV show *Judging Amy* — walked into a minefield full of long-time residents with chips on their shoulders. But as rents continue to skyrocket, the artists face real problems. "In 10 or 20 years, there won't be any artists living in Cambridge," Harries fears. Murphy compiled an e-mail list of the participants, which may turn into the seeds of an activist group. With their input, Murphy plans to draft an arts agenda by late August that he'll advocate if elected to the council.

Monday's getting-to-know-you session, received by its audience with a dose of artistic skepticism, wasn't a clear home run for Murphy — but it could pay off in the end. Cambridge sculptor Elise Mannella said she didn't "have a good enough read" to decide on voting for him yet. "I'd like to see how he digests the information and what gets translated," she said. "But it's nice that he takes the concern."

To join the artists' discussion list or to make suggestions on how to improve arts policy in Cambridge, call (617) 49-BRIAN.

— Dorie Clark

TALKING POLITICS

The name game

File it under "Too Good To Be True."

Route 1 cuts a voter-rich swath through the Ninth Congressional District, from West Roxbury into Dedham and Westwood. When drivers pull off of Route 1 to head east on Route 128 toward the other towns in the district — Canton, Milton, and Braintree — they may face road-work sites marked off by Jersey barriers. The word LYNCH appears in large red letters on every barrier. At first blush, the word seems to be a vote of support — perhaps spray-painted by some staunch road-worker ally — for congressional candidate and South Boston state senator Stephen Lynch. The font on the Jersey barriers even resembles the one used on his campaign signs.

Could the barriers signal strong labor support for Lynch? Support that even extends into the suburban part of the district, which is widely acknowledged as his weakest area? We thought so. Until we made some calls.

Lynch denies any connection to the free advertising on the barriers. And the Massachusetts Highway Department confirms Lynch's story, saying the barriers belong to the J.H. Lynch Company of Cumberland, Rhode Island, which just happens to be installing fiber-optic cable along Route 128 smack in the middle of the Ninth Congressional District. Contractors routinely put their names on barriers to keep track of them — much as cattle ranchers brand their stock.

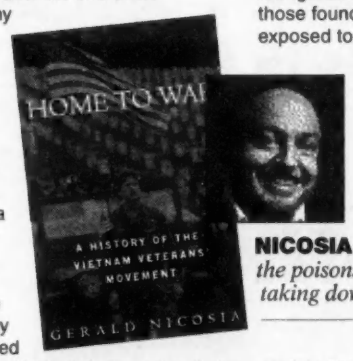
But there's one more coincidence: the head of J.H. Lynch is named Stephen Lynch. No relation, says the senator.

— Seth Gitell

BATTLE SCARS

Soldiers' story

Three decades after the end of the Vietnam War, many veterans are just starting to feel some of the most harrowing health effects of fighting on what has now been identified as a toxic battlefield. As diseases with a 30-year latency period begin to surface, 50-year-olds are aging like 70-year-olds, many are being diagnosed with hepatitis C, and birth defects among their offspring are increasingly common.



NICOSIA *takes on the poisons that are taking down vets.*

The cause? Agent Orange, an herbicide containing the toxic contaminant dioxin, which was sprayed in the Vietnamese jungles as a defoliant. In the most comprehensive book on Vietnam veterans' issues to date, *Home to War: A History of the Vietnam Veterans' Movement* (Crown), Gerald Nicosia discusses the legal fight to recognize these health problems, as well as those found in Gulf War veterans who were exposed to nerve gas and burning oil wells.

"We play down the recognition that even though we have high-tech weapons to minimize [the number of deaths], there are new ways of having casualties," says Nicosia, who spent 12 years speaking with more than 500 veterans and 100 health professionals in the course of researching his book.

Nicosia will read from Home to War *on July 12 at the Barnes & Noble at 151 Merrimack Street, in Lowell, and on July 13 at 7 p.m. at the Harvard Coop, located at 1400 Mass Ave, in Cambridge.*

— Nina Willdorf

BUSH AND MUELLER PHOTO BY AP/WIDE WORLD; MURPHY PHOTO BY MICHAEL MANNING

this just in

IN MEMORIAM

Napster, 1999 – 2001

Napster died quietly, after a long illness, on July 1, 2001.

That's when Napster's overseers "suspended" all file transfers, essentially pulling the plug on its life-support systems, although Napster's chat rooms remained operational — much like a library that says it is open, just not for reading books. But Napster had been sick in recent months, and its death did not come as a surprise. Restrictions imposed by the courts — as a result of Napster's losing legal battles with the international conglomerates that now control the music industry — had crippled the service.

In order to comply with court orders, Napster was operating under a mandate to prevent the transfer of some 800,000 copyrighted music files. This was, as everyone knew, an impossible task. For a while, Napster employed filters to keep its users from pirating copyrighted songs. Users invented new languages to beat the filters; the filters were in turn made more restrictive. As Napster filtered more and more files, the service slowly strangled itself. At Napster's peak, one could find songs by everyone from Aaliyah to Rob Zombie, and all the Madonnas and Merzbows in between. By the end, one was hard pressed to find even Faster Pussycat or "Weird" Al Yankovic. In the end, Napster's masters conceded defeat and mercifully put the service out of its misery.

Invented by a then-19-year-old Northeastern University student named Shawn Manning, Napster popularized and revolutionized the once-obscure practice of sharing songs in the form of compressed digital files. By inventing a user-friendly interface and establishing a network of centralized servers, Napster created a living, breathing, evolving virtual music library unlike any ever assembled in cyberspace or the real world. At the height of its popularity, Napster came close to living up to the unwritten promise espoused by its fans: all the music in the world for free. Napster attracted some 30 million users or more. In the process, these users standardized what was still an emerging format — the digital MP3 file — in a matter of months.

Napster's mass popularity has guaranteed that the practice of free file-sharing will survive. (Napster is scheduled to be reborn as a paid "subscription" service this summer; in effect, the brand name will be used to market an industry-licensed digital music dealership.) The next generation of Napster-like programs are "clones" of a program called Gnutella, which — unlike Napster — links together communities of users without a central server. On the one hand, Gnutella clones (the most popular being BearShare and Limewire) are clumsier, slower, harder to search, and less reliable than Napster. On the other hand, they're much more difficult to monitor and, in theory, impossible to shut down through litigation.

In practice, however, the death of Napster marks the end of a brief and unparalleled era — one that constituted the most substantial revolution in the way teenagers consume music since the birth of MTV. Napster was so good because it was immensely popular — it was only as good as the people who used it, so it needed to attract all different sorts of people. It was the place everyone went; its miracle was that without ever really deciding, everyone agreed on where to go. In an era that has seen a relentless fragmentation of popular taste, Napster was an unprecedented agent of consensus.

Napster almost changed everything, at least a little bit. It seemed too good to be true, and it turned out to be too good to last.

— Carly Carioli

CITY HALL

No sweat

For the past several years, area college students have organized campus protests to ensure that school merchandise, such as baseball caps and T-shirts, isn't made using sweatshop labor. The next anti-sweatshop target — if Boston city councilor Mike Ross of the Fenway has his way — will be the city's police and firefighter uniforms.

Next Wednesday, the council's committees on government operations and labor will hold a public hearing to discuss strategies for making sure the city doesn't buy sweatshop-produced apparel. In April, Mayor Tom Menino suggested that the council adopt a 1973 state law (which municipalities have the option of following) that requires garment manufacturers dealing with the city to pay a "prevailing wage." That figure is now set by the city's purchasing department in collaboration with the Living Wage Advisory Committee, which monitors Boston's 1998 living-wage ordinance. The ordinance guarantees a minimum of $9.11 per hour to employees who work for businesses with city contracts of $100,000 or more.

Because the 1973 law doesn't have any enforcement mechanism, Ross has proposed a related measure that would expand the living-wage bill to cover all employees manufacturing uniforms for the city, regardless of the size of their company's contract, and place compliance under the purview of the advisory committee. "We have to set an example in government that we're going to be very careful who we're purchasing from," says Ross. "We have a real obligation to make sure we're not contributing to the inhumane conditions that are so prevalent in sweatshop manufacturers, whether they're in this country or in Third World countries."

Activists from the garment workers' union (known since 1995 as UNITE), as well as students from Harvard's living-wage campaign and the Jewish labor group Workmen's Circle, are expected to attend the hearing in support of Ross's proposal. Justin Holmes of UNITE calls the proposed legislation a "niche where we can promote the idea of worker respect in a global economy." Four years ago, Boston was one of the first cities in the nation to embrace the concept of a living wage. Today, activists feel that getting the city's nod to protect garment workers would be a coup for the anti-sweatshop movement. Says Holmes, "We're hoping not only individuals, but major purchasers, will encourage the industry to change."

The Boston City Council will hold a public hearing on sweatshop manufacturing this Wednesday, July 18, at 5 p.m. in the council chambers on the fifth floor of Boston City Hall.

— Dorie Clark

Q&A

Joy ride to climate hell

Our country is at a crossroads over climate change. More and more scientists recognize the seriousness of global warming. But President George W. Bush stunned the world when he pulled out of the Kyoto Protocol last month. On July 16, leaders from 160 nations will meet in Germany for another round of talks involving the 1997 treaty, which sets a timetable to limit fossil-fuel emissions contributing to global warming. Among those watching Bush officials will be Ross Gelbspan, author of the critically acclaimed book *The Heat Is On: The Climate Crisis, the Cover-Up, the Prescription* (Perseus Books, 1998). The *Phoenix* caught up with Gelbspan at his Brookline home, where he maintains a Web site (www.heatisonline.org) on climate change and the Kyoto talks.

GELBSPAN *predicts that global warming will be the death of Bush's presidency.*

Q: *Bush has softened his initial stance on global warming. How would you grade him?*

A: Bush has been unbelievably stupid on this issue. He called for a scientific review because he said he doesn't believe international science. All the science has emerged from a panel called the Intergovernmental Panel on Climate Change, [consisting] of 2000 scientists from 100 countries who report to the United Nations, many of them American. Bush turned to the National Academy of Sciences, which in 1992 said evidence supporting climate change is strong. His move was counterproductive.... The NAS not only affirmed the IPCC, but also said it understated catastrophic potentials.

Q: *What's the climate consensus in the rest of the world?*

A: It's striking. There's no debate in any other country about what's happening to the climate. The debate is over policy — how do we change our energy diet without wrecking our economy? The US has been on the fence because of misinformation by the fossil-fuel lobby, which keeps saying the science isn't true or is incomplete.

Q: *Bush has called the Kyoto agreement a "fatally flawed" document — is it?*

A: Yes, but not for his reasons. Bush thinks it's flawed because countries will take on emissions-reduction obligations in two phases: first industrial countries make cuts, then developing ones. Bush will stumble upon the fact that his father approved this arrangement when he signed the Rio [global-climate] treaty in 1992, and for good reason. We in the North have created the problem; we have the resources; we should take the first steps. I think Kyoto is flawed for another reason. Its goals call for an emissions reduction in the US of seven percent, but the science requires a cut of 70.

Q: *How is Bush different from Clinton, who was also criticized for being soft?*

A: Clinton didn't have the political courage to take serious steps, but he engaged in Kyoto. He encouraged conservation. He made a nod toward changes. By contrast, you have Bush. He unveils an energy plan that's basically a joy ride to climate hell. He's alienated Europe by withdrawing from international talks — and this problem can only be dealt with internationally. He's given new life to a small number of "greenhouse skeptics" who've been discredited by mainstream scientists. Bush has put us back 10 years.

Q: *Bush has vowed to continue the Kyoto process. How do you expect this to play out at the upcoming climate talks?*

A: He will call for more study, which isn't necessary because there's strong consensus. He will call for more research in renewable energy, which also isn't necessary because these technologies are mature. He will come out with a toothless, ineffectual nod to the problem.... Other countries will have to decide if they should go it alone.... The Kyoto Protocol has to be signed by 55 countries who are responsible for 55 percent of world emissions. The US is responsible for 25. That means all of Europe, Japan, Canada, and Australia must sign it. I suspect they will.

Q: *What does this issue mean for Bush?*

A: A recent insurance report pegged losses from climate disruption at $300 billion per year in a few decades. But if the Kyoto agreement were done properly, it would mean more jobs, more trade. People are beginning to understand the economics, and so I think climate change will be to Bush what the Vietnam War was to [Lyndon] Johnson. This will leave him with a prematurely crippled one-term presidency.

— Kristen Lombardi

SPIRITUALITY

Close encounters

She's known as the "Mother of Immortal Bliss." No, we're not talking about Jane Swift, but Mata Amritanandamayi — a/k/a Amma — the Indian mystic who's best known for her "hugging tours."

In her 30-year career as a serial nuzzler, Amma has held an estimated 20 million devotees to her ample bosom. By all accounts, those who are cuddled by Amma experience a sense of spiritual peace. There is weeping. There is healing. There is the incessant whir of news cameras.

On July 16, Amma will appear at the Ramada Inn in Andover, where hundreds of pilgrims are expected to bury their faces in her tear-stained sari. But then what? We at the *Phoenix* believe hugging should be a year-round affair. Here is a list of embraces we would like to see, matched with appropriate inspirational quotes gleaned from the Web site (www.ammachi.org) of India's "living saint."

Carl Everett hugs Trot Nixon. "The man of courage is one who can forgive even when anger rises uncontrollably."

Matt Storin hugs Eileen McNamara. "When we have to deal sternly with subordinates, take care not to let hatred or irritation rise within us."

Stephen Lynch hugs Fannie Mae. "Children, do not think that peace of mind can be gained from worldly wealth.... We may do a hundred things right, but for one wrong act people disown us."

Jerry Callahan hugs Barney Frank. "See all others as the children of the same mother and love them as brothers and sisters."

Tom Menino hugs Jimmy Kelly.

"When the seed goes under the soil, it sprouts and becomes a tree.... But if the seed refuses to surrender, refuses to get out of the basket and go underground, it may end up as food for a mouse."

Mike Ross hugs Frugal Fannie. "If we're accustomed to buying 10 new outfits of clothes a year, limit the purchases to one each year, reducing our wardrobes to what we really need."

Natalie Jacobson hugs Chet Curtis. "When there is a difference of opinion in the family, be ready to discuss the matter and resolve the issue."

Paul Cellucci hugs George W. Bush. "If we befriend the storekeeper at the palace kitchen, we may get a pumpkin. If we please the king instead, all the wealth in the treasury will be ours."

Kay Hanley hugs Tanya Donelly. "Loosen your clothes if they are too tight. Make sure the spine is erect."

— Chris Wright

HUGS ILLUSTRATIONS BY LENNIE PETERSON

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Phoenix flashbacks

The Boston Phoenix *has been covering the trends and events that shape our times since 1966. The following selections, culled from our back files, were compiled by Mike Miliard.*

Political favors

5 *years ago:*
July 12, 1996

Film editor Peter Keough weighed in on a new war movie about a relatively new war.

"President Bush made the consummate Gulf War movie — the sanitized, choreographed event itself broadcast live on CNN. All it lacked was a third act, something beyond nerve-racking build-up and smashing triumph, a coda or dénouement that would enact and resolve the moral uncertainties at the campaign's core. Edward Zwick does him that belated favor in *Courage Under Fire*, the story about a woman helicopter pilot (Meg Ryan) killed in combat and nominated for the Medal of Honor. Lavishly produced, well-performed, subtly manipulative, and glibly simplistic, *Courage Under Fire* poses a scenario that might have been the tear-jerking Gulf War finale ensuring Bush's re-election."

Sandstorm

10 *years ago:*
July 12, 1991

From the celluloid Gulf War to the war itself: media writer Mark Jurkowitz found a disturbing trend not long after the battle's end.

"There was good news and bad news for the press in the results of a series of Operation Desert Storm polls published this June. . . .

"The good news is that throughout the crisis period, from August to March, the media consistently received high marks from poll respondents, who rated their performance good or excellent 75 to 86 percent of the time.

"Now for the bad news. Although 76 percent of the respondents to a January *Times-Mirror* poll recognized that the US military was censoring news reports, they agreed by a wide margin (57 to 34 percent) that the Pentagon ought to 'exert more control over how news organizations report about the war.' "

BOSTON BOMBERS I: *the Mekons.*

Fear and whiskey

15 *years ago:*
July 15, 1986

Music writer Milo Miles reported from the Rat on the ambivalent Boston reception of the Mekons.

"Irrepressible singer/guitarist/harmonica player Jon Langford — one of the founding members of the eight-year-old English group, he resembled an unsavory dime-store cowpoke in a black Stetson and Martin Luther King T-shirt — was joshing his way into another number when the frustration of some of the audience came to a head. 'Fuck you!' a guy bellowed several times. 'What's going on?' burbled the unfazed Langford in his chunky Leeds accent. 'I don't understand — someone is shouting "I am a snowball."

Why, you feelthy Americans! How do you think I feel — I'm a cupcake.' "

Urban decay

20 *years ago:*
July 14, 1981

Film editor Stephen Schiff liked the conceit of John Carpenter's *Escape from New York*.

"It's a terrific premise. Imagine, if you will, that the year is 1997. The crime rate has soared, and the quality of urban life sunk, and somehow, with the ingenuity that is legend, America has hit upon a solution: the entire island of Manhattan has been turned into a maximum-security prison, surrounded by 50-foot walls and mined waterways, and patrolled, from the perimeter, by a crack brigade known as the United States Police Force. Inside the walls, amid the ruined buildings and the rubble-strewn streets, there are no guards, no cops, no wardens. The prisoners are on their own.

"So what else is new? you ask."

Rocket man

25 *years ago:*
July 13, 1976

Staff writer Dave O'Brian saw Elton John in Foxborough on the nation's bicentennial. It wasn't quite the celebration he'd hoped for.

"A crisp half-moon hanging in a cloudless summer sky overlooked this most curious of events: crammed into a football stadium were 60,000-plus teenyboppers, all turned out in their Elton John T-shirts and sun visors and busily showering skyrockets, Roman candles, and an occasional cherry bomb down on one another while awaiting the appearance of their idol, the latest incarnation of King George's revenge, coming with what the advance hype had promised to be a bag of tricks, more than a year in the making, to rival Fiedler and his howitzers. . . .

"It was, I'm afraid, the first time I've felt immediately alienated from a rock audience. Does it mean I'm getting old when, instead of grooving on the sight of fireworks exploding randomly in the crowd, I'm worrying and wondering if any eyes have been put out? Probably."

So long, Satchmo

30 *years ago:*
July 13, 1971

Ben Gerson eulogized a titan.

"Louis Armstrong died this week. You may have known him only as an entertainer, a slightly anachronistic showbiz figure like Jimmy Durante or George Burns turning up from time to time on Ed Sullivan or a Bing Crosby special. You may have seen him mugging and growling, jiving and swabbing his face and saying *Yeeeeesssss*, all the mannerisms so familiar because they were so easily aped by every third-rate mimic, and you may have wondered what it all had to do with jazz. If you were a jazz fan you may have wished that the air time had been given to a more relevant musician, to Charles Mingus, say, or Rahsaan Roland Kirk. Unless you stopped and thought about it, it wouldn't have occurred to you that, fairly speaking, Louis Armstrong invented Rahsaan Roland Kirk."

BOSTON BOMBER II: *Elton John.*

Fanfare for the common man

35 *years ago:*
July 13, 1966

Theater writer Larry Stark liked the Harvard Rep's latest production.

"Erasmus once called Sir Thomas More 'an English Socrates,' and that is precisely how Robert Bolt paints him in *A Man for All Seasons*. A man of wit, deadly with an epithet; a man of honor and principle, condemned to die at last for his honesty. Bolt has the services of George Hamlin, as director, and Daniel Seltzer, playing Sir Thomas, in an outstanding performance of the Loeb Summer Repertory Theatre at Harvard. . . .

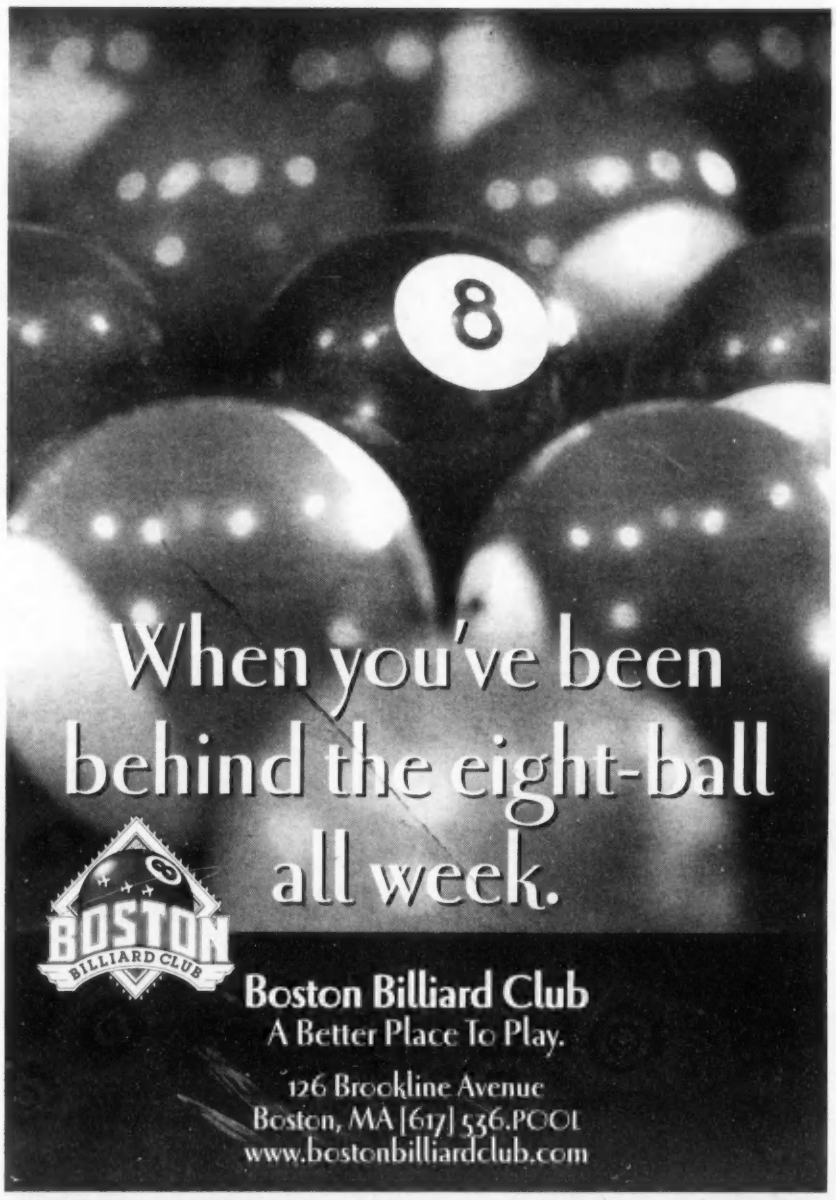
"From the opening, when the ubiquitous Common Man steps onto the bare stage, until his final statement on the joys of breathing, everything works. It is an auspicious start for Harvard's repertory season."

Where are they now?

Peter Keough is film editor of the *Boston Phoenix*. Mark Jurkowitz is media critic for the *Boston Globe*. Milo Miles is a music editor and columnist for *Rock.com*. Stephen Schiff is a staff writer for the *New Yorker*. The late Dave O'Brian was a features writer for the *San Jose Mercury News*. Larry Stark lives in Roxbury and runs the Theater Mirror (www.theatermirror.com).

reality check **by David Sipress**

ELTON JOHN PHOTO BY DUANA LeMAY



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13. ITCHY FISH
14. LORI MCKENNA
15. NICK ZAINO
16. JAZZ BASTARDS
17. KEVIN GRIFFIN
18. AVA SCHLINK
19. I-TAL FIRE
20. SARA SHANSKY
21. CAPSELA
22. THE BECKY CHACE BAND
23. ASCIENTO
24. MELISSA MORRIS
25. FUZZY
26. LINUS
27. WACK ASS EGYPTIANS
28. ARUNA
29. ABUNAI
30. FREAKSHOW
31. ANGRY SALAD
32. SACRED RAISIN CAKES
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34. THE ALSO-RANS
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YOUR DERMATOLOGIST NAGS you about it. Your mom, too. Nonetheless, you head out on these preciously clear July days underdressed — no sunscreen, no hat, no worries.

But after a few margaritas by the side of the Colonnade Hotel's rooftop pool, the nagging also comes from your crispy red outer layer. Consider it a skin-care coming-of-age and just suck it up.

"Skin-cancer rates are reaching epidemic proportions in parts of the United States," says Tom Fry of the American Sun Care Association, a Denver-based industry group that represents skin-protectant companies. "The problem with [Bostonians] is that there isn't a concern. Folks feel that since they are so far north, there is less of a need to cover up. At least the folks out west are aware that the sun is a problem."

Though Fry touts carrying parasols, staying out of the sun completely, and the like, we sun gods and goddesses are more interested in realistic, fun skin-care solutions.

Take sunscreen — it doesn't have to be dorky. To indulge the playfully cheesy Christina Aguilera in you, smack on a little **Sun-girl Glitter Sunscreen** in SPF 20 or 30. Available at your local drugstore, it comes in such peppy hues as fuchsia, lemon yellow, and cotton candy. Those of us looking for a little less zaniness in our wrinkle-prevention efforts may prefer the **Body Shop**'s **tinted moisturizer with sunscreen** or **Zia Natural Skincare body sunscreen** ($13.95 to $17.95) with an SPF of 15 to 30, available at Cambridge Naturals or online.

Where to get it:

- Body Shop, Prudential Center, 800 Boylston Street, Boston, (617) 375-0070; 1440 Mass Ave, Cambridge, (617) 876-6634
- Cambridge Naturals, 1670 Mass Ave, (617) 492-4452
- J. Crew, Copley Place, 100 Huntington Avenue, Boston, (617) 236-5950; CambridgeSide Galleria, 100 CambridgeSide Place, Cambridge, (617) 225-2739; www.jcrew.com
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Then there are parasols: although the only people we've actually seen sporting them are Francophiles, improv-theater buffs, and Renaissance Faire–goers, the little umbrellas can offer excellent sun protection. **Shelta Australia**'s **Tulip Mini Maxi parasol** ($34.95), available at Skinsavers.com, carries a UPF (the fabric equivalent of SPF) of 50-plus. "The number of parasol users is growing," notes Fry. "It is seeping into the American consciousness." Scary, *non*?

Parasol-wary consumers should instead seek a hat that they'll actually wear. Our sportswear fave J. Crew has a few tempting options, particularly the **organza wide-brim hat** ($18) in "jute," "chamois," "watermelon," and "tile," whatever colors those actually are.

Aside from hats, though, piling on clothes isn't the best way to save your skin, notes Fry. "A white T-shirt provides a UPF of about six," he says. But have no fear: **U-V-Block** ($13.20), available online from Atsko Products, is a spray that can turn a flimsy six-UPF cotton tee into a veritable 30-plus sun barricade.

How do you like me now, sun?

— Nina Willdorf

PHOTOS BY MIKE MERGEN

moon signs

BY SYMBOLINE DAI

TRISKAIDEKAPHOBIA: FEAR OF the number 13. Coupled with Friday, it creates a day laden with omens. (And "Good Friday" was good for whom? Well, world religion, clearly . . .) Now, for us Americans, that's just absurd. Look at a dollar bill and count the objects on it that signify "13." The stripes on the eagle's shield, the stars above the eagle's head, even the layers of stone on the Masonic pyramid. No — nothing for the New World to fear. Besides, we already had our first Friday the 13th in April — we're totally broken in. (Hey, you think a column called "Moon Signs" isn't going to focus occasionally on folklore?)

Thursday, July 12
Waning moon in Aries. It's not a fresh start so much as a fresh take on power struggles or arguments. Aries, you're likely to be outspoken or sad, over and over. Libra, the weekend will make more sense, but right now the compass needle is spinning. Sagittarius (especially late-November archers), it's not that you're unloved; you're just not the focus.

Friday, July 13
Waning moon in Aries, last quarter. A turning point. Think back to the holiday, and see how calm life is now! This evening could make magnetic and impetuous romantic connections among the Cancer/Capricorn folk. Aries, this isn't in your nature, but consider conservation of personal resources over coming months. Leo, do you have the courage to suffer fools? Forget gladly . . . VOC 7 p.m. to 6 a.m. tomorrow.

Saturday, July 14
Waning moon in Taurus, Jupiter enters Cancer. Today and tomorrow are s-o-o-o good for activities with the suffix "sale" (yard, tag, etc.). Yet the prices are high. Why is that? Perhaps nobody wants to part with anything. Especially Taurus, who's feeling the need to consolidate the kingdom. Aquarius, don't argue with family — there's no winning. Cancer, from now through the end of the weekend, you'll have to manufacture your own approval.

Sunday, July 15
Waning moon in Taurus. Excellent for getting personal services. Not so good if you hope you'll be "in and out." Taurus, the pressure on you to be deluded (especially those born around April 28 and May 14) is acute. The problem is, who's going to tell you? Capricorn, it's a good day for hearing confidences, not so good for divulging (that's early next week).

Monday, July 16
Waning moon in Gemini. If you're off balance in the morning, blame the void-of-course, which will ensure that the wrong papers get put on your desk. Gemini, of course, can just run off another batch of whatever's gone missing. Virgo, if you felt you were missing out on romance during the weekend, it's never too late! VOC midnight until 1:30 p.m. tomorrow.

Tuesday, July 17
Waning moon in Gemini. Writing more than you planned is the plan. Gemini — no lingering; it's short conversations that work best for you right now. Pisces, on the other hand, sees both sides of the story and likes neither. At least you're entertaining about this. VOC until 1:30 p.m.

Wednesday, July 18
Waning moon in Gemini/Cancer. Save apologies for after Peter Jennings — the day is just a freewheeling free-association game. Gemini, your friends are there for you. Are you there for them? Scorpio, other people are taking you more seriously than you're taking yourself. Could it be love? Pisces, you'll think everyone depends on you, but maybe just because they know you'll give them a ride. VOC 7 a.m. until 5 p.m. ■

Key to Moon Signs

This horoscope traces the passage of the moon, not the sun. Simply read from day to day to watch the moon's influence as it moves through the signs of the zodiac.

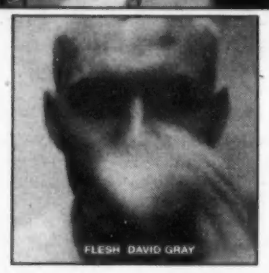
When the moon is in your sun sign, you are beginning a new 28-day emotional cycle, and you can expect increased insight and emotionality. When the moon moves into the sun sign opposite yours (see below), expect to have difficulties dealing with the opposite sex, family, or authority figures; social or romantic activities will not be at their best.

When the moon is in Aries, it opposes Libra, and vice versa. Other oppositions are Taurus/Scorpio, Gemini/Sagittarius, Cancer/ Capricorn, Leo/Aquarius, and Virgo/Pisces. The moon stays in each sign approximately two and a half days.

As the moon moves between signs, it will sometimes become "void of course," making no major angles to planets. Consider this a null time and try to avoid making or implementing decisions if you can.

For Symboline Dai's sun-sign horoscopes and advice column, visit our Web site at www.bostonphoenix.com.

Symboline Dai can be reached at symboline@aol.com.



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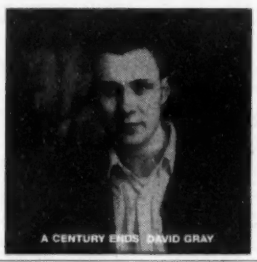

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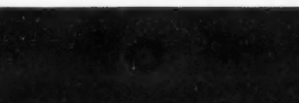

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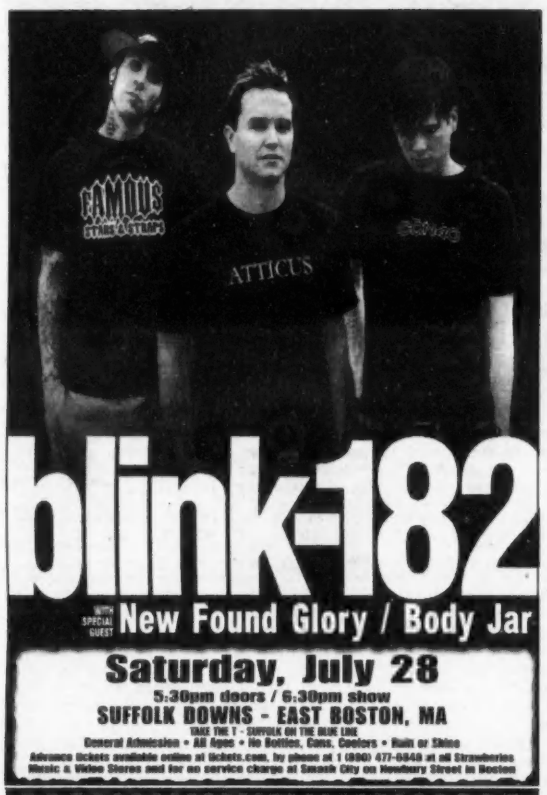
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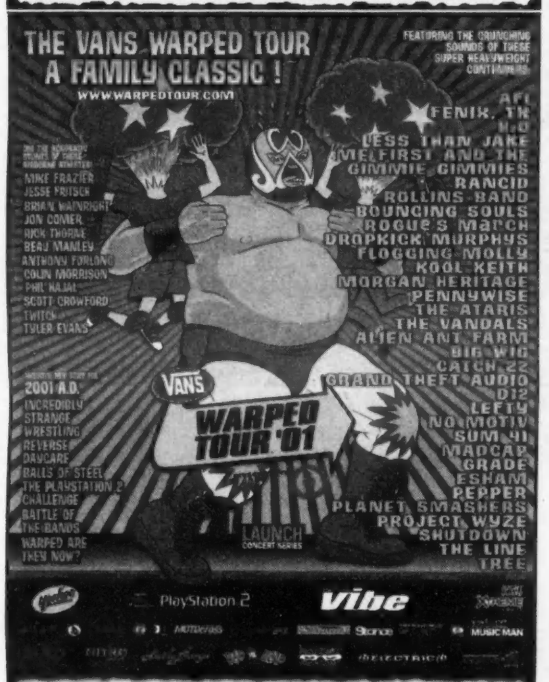

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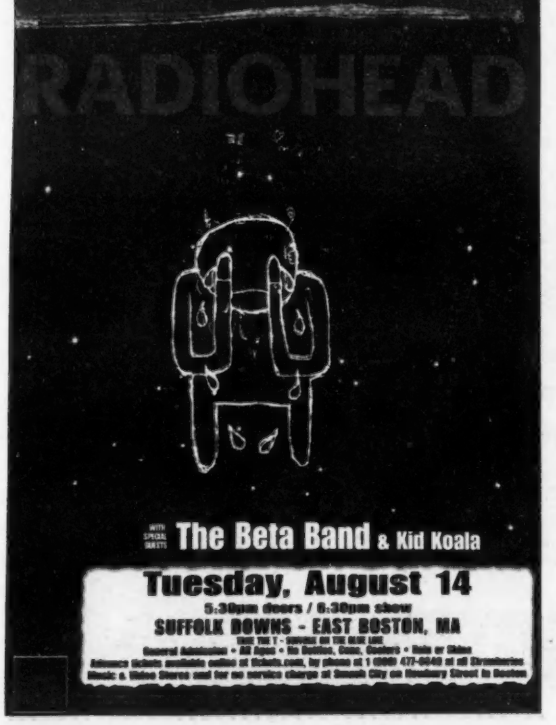

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OUT THERE

As a former president might have said, it all depends on what your definition of 'cheating' is

High infidelity

BY CHARYN PFEUFFER

GUILTY AS CHARGED. I've cheated on significant others in the past. But I pinky swear that no hearts have been broken in the process. (As far as I know.) Depending on the surrounding circumstances, I've been able to rationalize everything from a solitary tongueless kiss to horizontal romps involving everything but insertion. Yes, I'm a grown woman. I know the difference between right and wrong. But there are times when a revved-up libido, a few glasses of wine, and a fuzzy commitment scream trouble — and I mean trouble of the possibly naked and definitely groping variety.

For me, the trouble always starts when the state of my current relationship is not clearly defined, and actions tolerable to one party are considered heinous by the other. I'm not implying that I can't be on my best behavior without a serious commitment, but I've been known to get distracted. I'm not *bragging* about something so atrocious — I've been on the demoralizing butt end of cheating, after all. But I don't cheat when I'm in a monogamous relationship. At least not by *my* definition of cheating.

And there's the rub, so to speak. The definition of cheating seems to vary greatly from person to person, from cheater to cheatee. I know this because cheating is a topic that arises frequently — perhaps *too* frequently — within my circle of friends. Most have felt its effects, and everyone has a strong opinion.

For some, cheating is a nondebatable, black-and-white issue; for others, the rules tend to bend on a case-by-case basis. According to my friend Vanessa, "Anything that you wouldn't do in front of your boyfriend or spouse is cheating — except for mild flirting, which is human nature. End of story." A male friend of mine says, "Cheating is cheating if it makes you feel guilty." Meanwhile, another pal, who is deep in the throes of a potentially scandalous romance with a married man, says, "The way I look at it, *I'm* not married to anyone, so I'm not cheating. *He* is. But when I cheat on him — the cheater — I feel guilty, though I *should* be in a position not to feel to guilty. But I still feel as though I am cheating on a monogamous relationship."

I truly believe there are two types of people in this world, people who cheat and people who don't. Once you're a cheater, it's hard to reform, and once you've done it, it's easier to do it again. That said, I know very few people who haven't crossed the line of infidelity at least once — and they are all too willing to share the intimate details of their indiscretions. Apparently, alleviating one's guilty conscience is a post-cheating *must*.

Discussions with selected friends of my own unfaithful behavior are both self-affirming and self-rationalizing. It's like the fulfillment I get when I shop at Neiman Marcus: *It doesn't matter what I'm wearing in front of that unflattering, full-length mirror. The salesperson purrs that it looks fabulous. How could I possibly feel one ounce of remorse when my AmEx card is swiped by the same person who gave my fragile ego such a positive stroke?*

The same mentality applies to choosing which friends will be privy to my cheating confessions. As the cheater, I certainly don't want to be chastised for an activity that I know deep down is questionable. The process of elimination is crucial when choosing confidantes. If you can rally at least one approving person to your side, you can wipe the slate clean and move forward — on to the next entanglement.

I DO GET the sense, however, that post-cheating dialogue is a little different among men. My friend Jason once bragged, "I had a great relationship with a woman who was seriously seeing someone when we became intimate, which eventually led her to break it off with him after two months of deception. He was in a different country at the time — and I had a sick sense of fun as we read together his love letters to her." *Hmmm.* Another guy said that he would cheat because he didn't want to be left in the dust. He did it because he thought his woman would definitely cheat on him, so he wanted to be the first one to do it — to say "Hah! I did *that* a long time ago." Most women I know who've cheated don't deliver their recap and analysis quite so smugly. But for men like Jason, scoring with spoken-for goods makes it all the more juicy.

Still, there are places in the cheating rule book where gender stereotypes break down. I was horrified to learn that my "kitten squad" of friends — all seemingly conservative, pretty "good girls" with great bodies (you know the type) — had very specific and, uh, rather narrow views of what constitutes cheating. Generally, their idea of cheating is restricted to "having sex," and by that they mean good old-fashioned intercourse. This means that making out, touching, and even oral sex (with both parties giving and receiving) is "not cheating."

A male friend, Judd — a true gentleman and a fine catch — takes a no-nonsense, non-parsing-of-terms approach: "In my mind, cheating comes from thoughts. Guys look at girls and vice versa, which is fine, but when you start envisioning yourself with that person in a real scenario, then you are in trouble. Those simple thoughts are where the zygote of cheating comes from."

ONE SINGLE cheating situation I know of yielded positive results, and I would be doing a disservice to my fellow cheaters, both current and reformed, if I didn't divulge it. As my friend Lynn tells the story: "Take one controlling marriage, add a few dirty martinis, salsa dancing, and a sexy Cuban guy, and … bingo! I realized I didn't have to be in an unhappy marriage. Now, two years later, my Latin lover and I have a gorgeous daughter and we are completely in love."

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Charyn Pfeuffer last wrote for the Phoenix *about her tortured relationship with '80s pop.*

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2. R.E.M	Reveal
3. Cake	Comfort Eagle
4. Prime 8th	Underneath the Surface
5. Lucinda Williams	Essence
6. U2	All That You Can't Leave Behind
7. Nikka Costa	Everbody Got Their Something
8. Kristy MacColl	Tropical Brainstorm
9. Fatboy Slim	Halfway Between the...
10. Coldplay	Parachutes
11. POE	Haunted
12. Five For Fighting	America Town
13. Ours	Distorted Lullabies
14. Travis	The Invisible Band
15. Melissa Etheridge	Skin
16. CPR	Just Like Gravity
17. Dave Matthews Band	Everyday
18. Pete Yorn	musicforthemorningafter
19. Radiohead	Amnesiac
20. Widespread Panic	Don't Tell the Band

Top 5 Cutting Edge Songs:

1. Radiohead	"Knives Out"
2. Ours	"Sometimes"
3. Nikka Costa	"Like a Feather"
4. Prime 8th	"I'm Stupid (don't...)"
5. Grant Lee Phillips	"Spring Released"

Top 5 Local Artists:

1. Rustic Overtones	Viva Nueva
2. G. Love & Special Sauce	Electric Mile
3. The Blake Babies	God Bless the Blake Babies
4. Todd Thibaud	Squash
5. The Pushstars	Opening Time

Upcoming River Presents Shows:

7/12	Tom Tom Club @ House of Blues-Cambridge, MA
7/13	Widespread Panic @ Fleet Boston Pavilion-Boston, MA
7/21	Brian Setzer @ Avalon-Boston, MA
7/28	RIVERFEST #1 with Cracker, Pat McGee Band, Tom Hambridge, Seven Nations @ City Hall Plaza-Boston, MA
8/10-12	The Berkshire Mountain Music Festival with moe., Strangefolk, Spearhead, Soulive and 40 other acts Great Barrington, MA
8/17	Lyle Lovett and His Large Band @ Fleet Boston Pavilion-Boston, MA
8/25	RIVERFEST #2 with Southside Johnny and the Asbury Jukes, Shawn Mullins and more TBA! @ City Hall Plaza-Boston, MA

Coming to play LIVE in The River Music Hall:

7/16	The Pernice Brothers LIVE with Perry Persoff at 7:30pm
7/18	Brian Setzer Trio LIVE ('68 Comeback Special) with Bob Stuart at 2:30pm
7/20	The Bacon Brothers LIVE with Bob Stuart at 2:30pm

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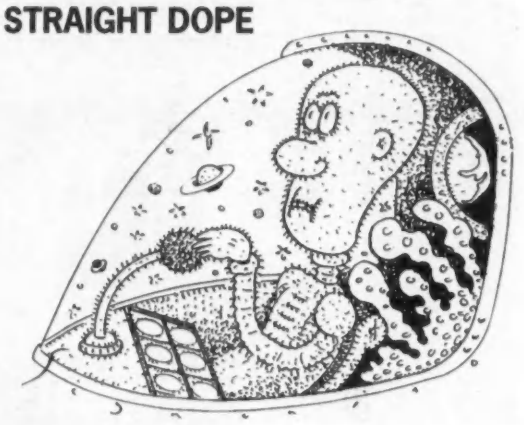

BY CECIL ADAMS

I've heard that the Mir *space station was being consumed by a mysterious steel- and plastic-eating space fungus and that this was why whole sections of it were closed off. Is there any truth to this? If so, does this mean, now that* Mir *has re-entered the atmosphere, that the earth has been exposed to this plague from space?*

Jay Vollmer

It's worse than you think. We're not just talking about metal-eating space fungus — we're talking, potentially, about *mutant* metal-eating space fungus. Some see in this a cautionary tale about the bizarre dangers awaiting us in outer space. I see the inevitable result of letting unescorted males run a space station for 14 years. What's the story, comrades — you never clean out the fridge?

The fungal infestation came to light in 1988, when *Mir* inhabitants noticed that a porthole was obscured by what one alarmist described as "an unknown film that was spreading like some horror-movie scum." Closer examination revealed green-and-black encrustations behind control panels, inside air ducts, and in other nooks and crannies throughout the spacecraft. The stuff didn't literally eat metal and plastic but did give off corrosive chemicals such as acetic acid. Acetic acid is basically vinegar, so one doesn't want to become unnecessarily alarmed. Still, the acid pitted *Mir*'s titanium, plastic, and glass, suggesting that the spacecraft's structural integrity might be threatened if the fungus were left unchecked.

The fungus was no exotic invader from space but ordinary terrestrial organisms brought up by visitors from earth. It wasn't the first infestation found aboard a spacecraft, either — fungus had been found earlier on the Salyut space stations. Samples from *Mir* were brought back down for testing, and eventually more than a hundred species of fungus were identified, the most common being *Penicillium chrysogenum*. The smart thing to do at this point would have been to send in a couple of *babushkas* (dirt-phobic Russian grandmothers) and 10 liters of Mr. Clean. But no. Although space-program bosses did ship up disinfectant, its use was left to the (male) cosmonauts, with predictable results: the fungus was kept under control but never eradicated. Visitors to *Mir* often commented on the odor of mildew that pervaded the place.

Meanwhile, back on the ground, biologists began to fret that even worse things could happen. Since the space station's exposure to cosmic radiation was 500 times more intense than what we experience on earth, the fungus might mutate into something more virulent. People began envisioning blobs of protoplasm asphyxiating the cosmonauts as they slept. It never got that bad, of course. The main problem from a practical standpoint was that the fungus oxidized electrical contacts, which in at least one case caused a communications device to malfunction. There's no evidence that the fungus actually mutated (although some scientists noted an unusual aggressiveness). Nor did it make anybody sick or cause other severe problems.

Last year Russian space expert Yuri Karash raised one last specter of doom: the fungus might survive the heat of *Mir*'s re-entry and infect the earth! This doesn't seem to have been taken too seriously, and I haven't seen any reports of dire consequences since pieces of the dilapidated spacecraft crashed into the Pacific last March. But it's been only a few months.

Fungus was hardly the worst of *Mir*'s many problems. Whatever one may think of men's housekeeping practices, some fungal infestation is inevitable in a spacecraft occupied for long periods. Keeping the stuff from being carried aboard is close to impossible, and it can live on nothing more than flaked-off skin. Even fumigating a spacecraft with toxic gas wouldn't kill it all. Scientists took what precautions they could when launching the International Space Station. All shipments to the station are disinfected, astronauts periodically clean everything thoroughly, the humidity is strictly controlled, high-efficiency filters purify the air, and so on. But I bet when they look between the tiles in the shower stalls, they still find that black crud. ■

Comments, questions? Take it up with Cecil on the Straight Dope message board, www.straightdope.com, or write him at the Boston Phoenix, *126 Brookline Avenue, Boston, MA 02215. Cecil's latest compendium of knowledge,* Triumph of the Straight Dope, *is available at bookstores everywhere.*

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NINTH, *continued from cover*

"thousands." (Voters registered as Republican who want to vote in September's Democratic primary have until August 22 to change their registration back to Democratic or independent affiliation.)

All this means that the candidate with the most committed base will have a distinct advantage. Just ask Mike Capuano, who beat nine other candidates in the race for the Eighth Congressional District after incumbent Joe Kennedy announced his retirement in 1998. Just 85,000 people showed up on Election Day, but Capuano, then the mayor of Somerville, was the only candidate with a solid base from which to draw; he won 23 percent of the vote, with onetime front-runner Ray Flynn placing a solid second.

Most observers agree that Stephen Lynch of South Boston will benefit similarly in the race to win the Ninth Congressional District. Lynch's opponents hope that the string of negative stories about his financial problems, defaulted student loan, and tax lien will prevent him from growing beyond his base and, in the end, turn him into the Ray Flynn of the Ninth campaign. But the June 29 issue of the *Rothenberg Political Report*, an independent political newsletter, predicts that "low voter turnout would benefit the Southie Lynch," and that turnout could be "as low as 15 percent." The report goes on to observe, "South Boston voters have traditionally been among the most reliable in the district, and Lynch's advantage with pro-life voters should also be an asset in a low turnout race."

Nonetheless, even Stuart Rothenberg, the editor of the report, acknowledges that money could change the campaign considerably. "It's all a function of how much the candidates spend," he told the *Phoenix*, "how much comes in from national groups."

The other two potentially strong contenders in the Ninth, Brian Joyce and Cheryl Jacques (who hasn't yet decided whether she'll run), are counting on funds they can raise from progressive interest groups focusing on gay rights and abortion. Not to mention the television ads these groups could run — and pay for — to goose turnout.

Then there's the role played by organized labor. To date, Lynch has picked up endorsements from almost 40 local unions, mostly in the trades — ironworkers, carpenters, bricklayers, and so on. But he's not the only one to get union backing. Last weekend, Joyce announced that he would receive support from four unions: the International Brotherhood of Police Officers, the International Association of EMTs and Paramedics, the National Association of Government Employees, and the International Brotherhood of Correctional Officers. He also recently tapped political consultant Henry Sheinkopf, who has extensive experience working with labor unions. Joyce is scheduled to travel to Washington on Wednesday to meet with national unions and other traditionally liberal interest groups. Pacheco, meanwhile, is popular with labor but has yet to announce union endorsements.

JOEL VEAK

CHERYL JACQUES: *to run or not to run? That is the question. Some say she'll split the progressive vote with Joyce if she does.*

The state AFL-CIO will not endorse any candidate until August 9, and the decision will require a two-thirds vote of the group's executive committee. But union involvement is that much more critical when turnout is low, as AFL-CIO political director Richard Rogers expects it to be. Unions provide campaign volunteers and often play a decisive role in getting voters to the polls. Witness last November's election in the Midwest, particularly in Michigan. Pundits predicted that President George W. Bush, with help from his GOP ally Governor John Engler, would win the state. But auto workers had Election Day off, and the unions launched a massive get-out-the-vote effort (in which new Joyce team member Sheinkopf played a part). Al Gore won Michigan.

In fact, not everyone agrees that Lynch will benefit from the way the turnout issue unfolds. The Joyce campaign not only hopes to capture financial support from progressive organizations, but contends that its large suburban base could put Joyce over the top. Should Jacques run, she would be the only woman in the race, and would likely pin her hopes on an outpouring of support from women and progressives. Partisans of State Senator Marc Pacheco argue that the urban southern portion of the district, encompassing Taunton and Brockton, can be mobilized South Boston–style to vote en masse for the local pol. They also point out that both Brockton and Taunton are holding local elections on the same day, which could increase turnout there. "All traditional assumptions can be thrown out the window in this race," says Pacheco. "My assumption is, the traditional assumption of 85,000 or higher [voter turnout] just won't be there. It will depend on the organizational abilities of the candidates in the race." Still, he says, "I would expect the numbers in the southern tier to be higher."

JOEL VEAK

BRIAN JOYCE: *donors have flocked to the state senator, who's raised twice as much money as any other candidate. Will it translate into votes?*

Marsh further believes that disenchantment with the Bush administration could fuel a wave of progressive support for Jacques throughout the district. "It's an opportunity for the people of Massachusetts to send a message," she says. "This district is more progressive than has been reported. If [a real progressive ran] it would be a catalyst for more progressive suburban voters."

SO WHO'S right in this debate over turnout? Nobody can predict the future. But political analysts do rely on the past to help them determine the trends. Since January, for example, two other special elections have been held, in Virginia and California. On June 19, residents of the Fourth District of Virginia cast their votes to decide who would replace Representative Norman Sisisky, a conservative Democrat, who died of lung cancer earlier in the year. The race pitted Louise Lucas, an African-American Democrat, against Randy Forbes, a conservative Republican. The contest drew national attention because President Bush recorded a telephone message on Forbes's behalf, and Vice-President Cheney campaigned for him in the district. Though African-Americans turned out in large numbers — 48 percent of registered voters — Forbes prevailed. Overall, turnout was 38 percent — far higher than what's expected here on September 11, but somewhat low given that the vice-president of the United States was stumping on the trail.

This year's other congressional special election saw California state senator Diane Watson, a Democrat, face Noel Hentschel, a Republican, in a race to replace Congressman Julian Dixon, who died in December. Just 84,000 voters turned out for the open primary in April, when Republicans, Democrats, and third-party candidates appeared on the same ballot. In the final election in June, 97,000 voters went to the polls — a better showing than at the primary, but then again, the election took place on the same day as the hotly contested Los Angeles mayoral race.

Mike Capuano won the open seat in the Eighth Congressional District with less than 20,000 votes. Something similar could happen in the Ninth.

Some people don't even accept the premise that Southie will see high turnout. "Suburban voters are much more reliable voters than urban voters," argues Democratic strategist Mary Anne Marsh, who is neutral at this point in the race. She adds that today's South Boston is a far cry from the voter-rich bastion it was a generation ago, when it was populated mainly by long-time residents instead of by newcomers, who tend not vote in local elections. A little more than two years ago — even before the current real-estate boom intensified — a neighborhood survey of South Boston by Northeastern University's Center for Labor Market Studies found that 37 percent of respondents had moved to South Boston since 1990, and that half had not lived there before 1980. According to several accounts, newcomers outnumbered long-time residents three to one at the polls during the 2000 presidential election. (See "New Kids on the Block," News and Features, March 15.) But these are just the type of

See **NINTH,** *page 19*

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NINTH, *from page 16*

more difficult because most congressional districts don't correspond neatly with cities and towns. Formulating precise percentage figures requires complicated precinct-by-precinct analysis.)

Though the recent election in Virginia attracted relatively high turnout for a special election, it may not be a relevant precedent here. Many Virginia voters went to the polls to register their feelings about the Bush administration — and despite what Marsh suggests, it would be hard to see a Lynch-Joyce-Jacques-Pacheco battle as a referendum on the president. As socially conservative as he is, Lynch still devoted considerable time and resources to campaigning for Al Gore in the presidential election, both in New Hampshire and in West Virginia.

A closer parallel to Massachusetts's upcoming election may be the last special election for Congress that was held here — in 1991, when the death of Silvio Conte left an open seat in the First Congressional District. And where the race for the Ninth is concerned, that election was notable not so much for its turnout (24 percent, not so bad on a day with rain and no other races) as for the role the abortion issue played. Then–state senator John Olver of Amherst, who was pro-choice, and State Senator Linda Melconian of West Springfield, who was pro-life, emerged as the leading candidates in a field of eight Democrats. Late in the race, the National Abortion Rights Action League (NARAL) paid for television and radio advertising that targeted Melconian's stance. Observers believed the ads gave a crucial late-campaign boost to Olver, who went on to win. Indeed, following Olver's victory, the *Boston Globe* quoted NARAL executive director Kate Michelman as calling the win "proof that choice is a powerful issue at the polls." She added, "NARAL is proud to have played a major role in defeating a front-running anti-choice candidate."

BRANDON CONSTANT

MARC PACHECO: *his Senate district will hold local elections the same day as the special election for the Ninth. Will that bring more of his supporters to the polls?*

In the Ninth, Jacques will be seen as the most solidly pro-choice candidate if she runs, but Joyce and Pacheco also favor *Roe v. Wade*. Lynch, meanwhile, is the only pro-life candidate in the race. Melissa Kogut, the executive director of the local branch of NARAL, says her group has not yet decided which candidate it will back — if any. Although the national chapter of NARAL has begun running television ads on local television to raise awareness about abortion, Kogut says the timing of the ads is not tied to the congressional race.

Money could make the difference. TV ads are expensive, but they're the easiest way to introduce a candidate to the voters.

ALL THE candidates know that money — both money they raise themselves and the outside help they get from interest groups — will help determine whether they have a chance, mainly because it guarantees TV face time. Quite simply, television means the difference between voters' knowing who the candidate is and drawing a blank in the voting booth. And television time is expensive. Just one week of TV advertising can cost roughly $200,000 or more. Such exorbitant expenses explain why issue ads have become so important: they can do a lot of damage to an opponent — free of charge to the candidate.

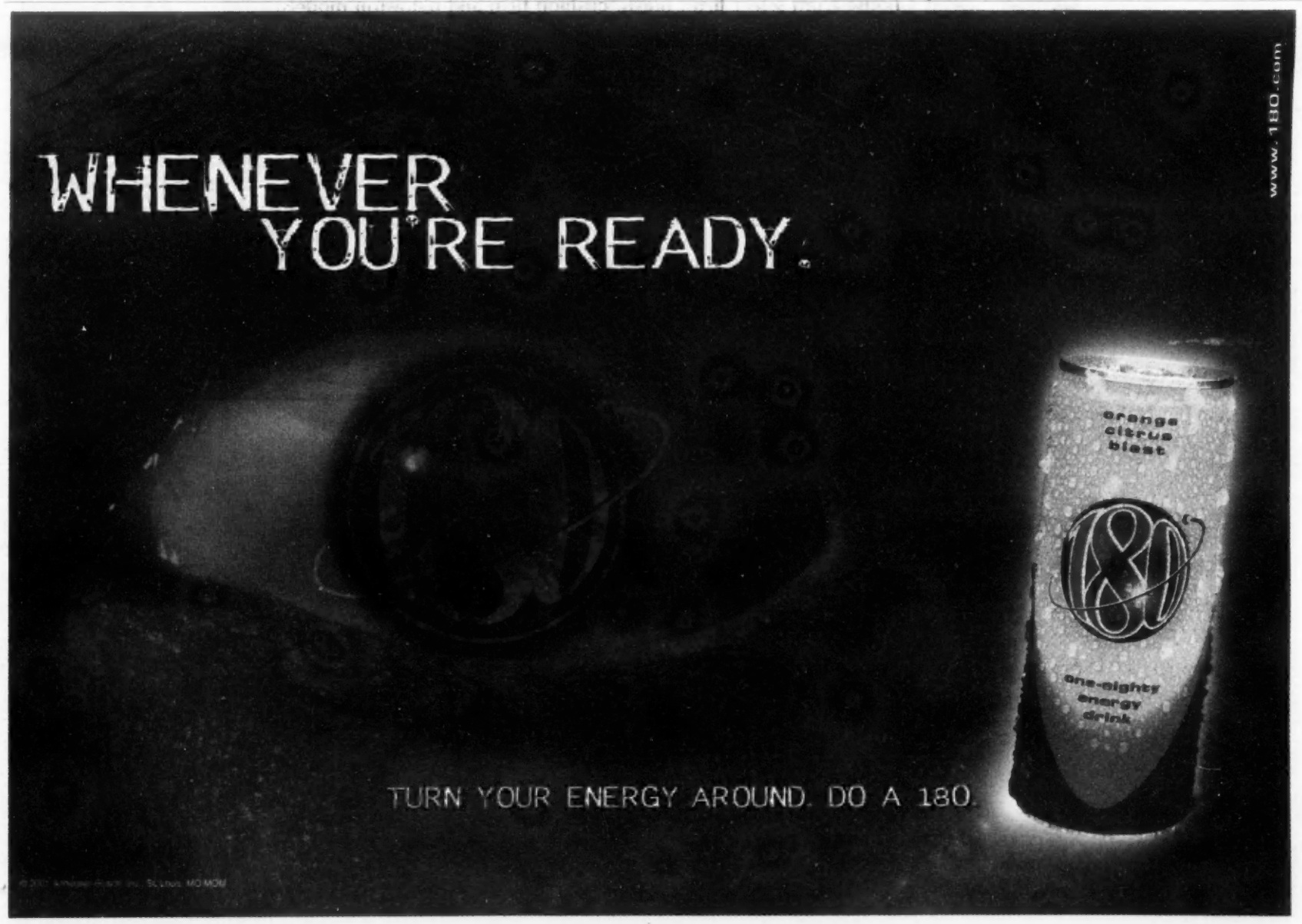
So far, even the most successful candidates are far from where they need to be in the money chase. Campaign-finance reports won't be filed until July 31, but this past Monday, July 9, the *Boston Globe* reported that the Joyce campaign had raised $453,350 by the end of June, and that Lynch had taken in only $220,000. (Interestingly, sources partial to Lynch say his campaign raised $80,000 of this total after the *Globe* published negative pieces on him.) Figures were not available from Pacheco or Jacques. Jacques, who wants to raise $800,000, told the *Phoenix* that money and organizational support are among the factors she is currently evaluating. "I have to assess at what point do . . . phone calls and letters and notes translate into support that will get me elected or just merely good wishes," she says.

Lynch, who (along with his opponents) brushes off the suggestion that he can win the race simply by rallying his South Boston base, will need lots of money to raise his visibility outside of Southie. He says he's focusing on suburban towns such as Dedham, Norwood, and Braintree. But he can't knock on every suburban door in the district to introduce himself to voters. He'll need to buy television, radio, and newspaper ads to do that. (In the meantime, Lynch is holding a fundraiser tonight, July 12, at Anthony's Pier Four — not just to raise money, but also to rally his base and to demonstrate that he has support from relatively ordinary donors. The minimum donation will be $100.)

Meanwhile, Lynch stands to benefit if Jacques enters the race and splits the progressive vote with Joyce. Pro-choice and urban gay and lesbian voters had been gravitating to Joyce, but many motivated activists might abandon him for Jacques if they got the chance. Still, it's difficult to imagine that the average voter would do so, and it's hard not to see Joyce's recent fundraising push as a warning shot to Jacques to stay out of the race.

But even if the progressive vote remains united, Lynch has recovered from a string of negative stories about his finances — and even his past arrests — and is building a core of animated voters to support him in big numbers. Lynch's opponents may argue that without support throughout the suburbs, he cannot win. Yet without a carpet-bombing campaign of television issue ads from one of his opponents (abortion seems to be the issue to focus on), it seems unlikely that today's indifferent voters will turn out in numbers high enough to guarantee victory to anyone else. ■

Seth Gitell can be reached at sgitell@phx.com.



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CAMPAIGN TRAIL

Three maverick local candidates reach for the brass ring

Going the distance

BY DORIE CLARK

TWO WEEKS AGO, local candidates started making the trip to the Boston and Cambridge Election Commissions to take out nominating papers. In a good sign for democracy, only two out of 13 Boston city councilors will go unchallenged this fall (the same number as in 1999), and so far 14 candidates — only seven of them incumbents — are vying for the nine available Cambridge City Council slots. But most of the challengers are political novices with neither the funds nor the organization of serious contenders. Among the wishful thinkers, however, are a few credible candidates who have local political observers talking. Three are profiled below.

FOUR MONTHS before the election, in a former tailor shop overlooking a commuter-rail stop in West Roxbury, John Tobin's campaign headquarters are hopping. Two volunteers swoop in with Tobin, fresh from a morning of door-knocking. A recent college grad oversees the office; another supporter gets ready to head out for a sweep of Jamaica Plain. Tobin slugs a Nestea. "I could go through 10 of these a day," he says. Maps of the district, highlighted with a marker to show the streets he's hit and the houses his squad of phone-bankers have reached, festoon the walls. There's a row of about 40 binders that contain names of voters grouped by street. Tobin takes them into the field and marks them up with notes about the voters; when he returns, an assistant scans the corresponding bar code into the computer, automatically generating a follow-up letter.

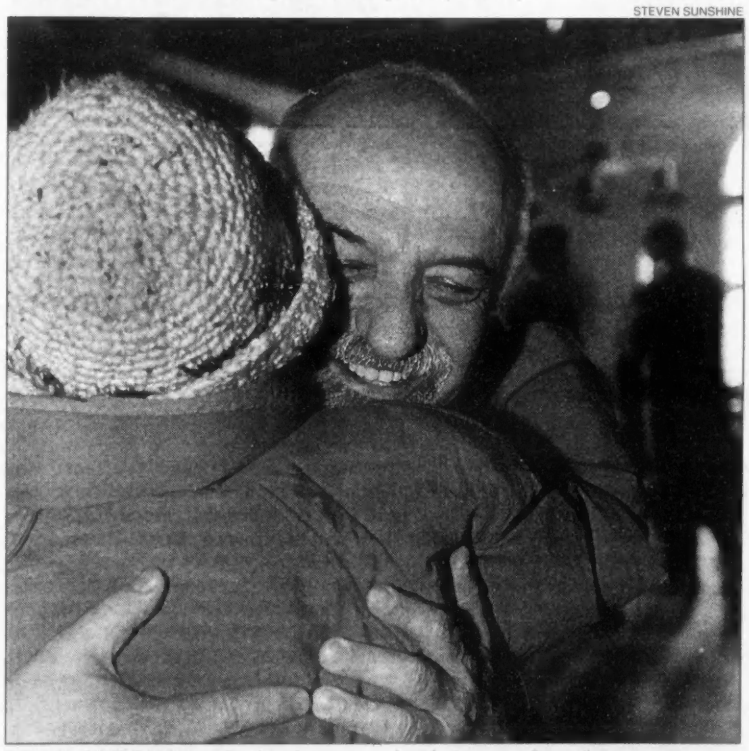
This high-tech snappiness is courtesy of Viewpoint Strategies, the Newton-based political-consulting group that's also engineering the fall efforts of State Senator Brian Joyce of Milton, a Ninth Congressional District hopeful, and Boston mayoral aspirant Peggy Davis-Mullen, currently a councilor-at-large. It's also the hard-won result of two unsuccessful tries, in 1995 and 1999, for Tobin's office of choice — the West Roxbury/Jamaica Plain council seat. Back then, he faced off against the well-known Maura Hennigan, an incumbent since 1981. But she announced earlier this year that she's vacating her seat to run at large — leaving an opening that Tobin hopes to exploit. He had raised $1200 as of the last campaign filing in January and, he says, has piled up an additional $30,000 since then.

The 31-year-old Tobin is movie-star handsome, a Cary Grant look-alike who enlivens the campaign trail with a sense of humor he honed working part-time at comedy clubs; today, he co-produces the annual Boston International Comedy Festival. But he's also a full-throttle politico, with piercing hazel eyes that project an intent, almost hypnotic vote-for-me gaze. A former aide to State Representative Kevin Honan of Allston-Brighton, Tobin now works as a part-time Beacon Hill lobbyist for US Water and the Massachusetts Auditors and Accountants Association. He also holds down a day job in the development office of Catholic Memorial High School — a position that's become a little awkward, since his only competitor for the seat is Mike Rush, a 27-year-old history teacher at the school (see "At the Starting Gate," News and Features, June 29). "We really don't run into each other all that often, especially now that it's summertime," says Tobin. "We try to keep it out of the school, and I think I've held up my part of the bargain."

BRANDON CONSTANT

JOHN TOBIN *is focused like a laser beam on winning the District Six seat on the Boston City Council. He's failed twice before, but this time no incumbent is blocking his way.*

STEVEN SUNSHINE



FELIX ARROYO *is refreshingly sincere, but he's too soft on the campaign trail. Spending 20 minutes with people who aren't even eligible to vote isn't the best use of a candidate's time.*

Even if the battle has stayed out of Catholic Memorial's hallways, it's one-on-one everywhere else in the district, where Tobin must figure out how to deal with an ideological divide between liberal Jamaica Plain and conservative West Roxbury. On a Saturday in Jamaica Plain, Tobin talks mass transit and affordable housing with a ponytailed, tattoo-covered man — and ends up charming him with questions about where he got the body art done, and suggesting that his next one should be a John Tobin sticker. Twenty minutes later, he approaches a woman holding a yard sale on the other side of the street. "Did I ask you if you were pro-life?" she grills him. "Are you pro-life?" After a slight pause, he confirms that he is. She's exultant, but phone-bank coordinator Caroline DeBourbon, a Honan aide accompanying Tobin on the door-knocking session, worries about what the *Phoenix* and progressives might think. "I'm so pro-choice I marched on my spring breaks, I was a clinic escort," DeBourbon says. "But I have to remind myself, the city council doesn't deal with this; they don't touch it."

Tobin says his opposition to abortion isn't a sign of political conservatism, but rather a personal belief inspired by his parents, who have long taken in foster children. He opened a second campaign office in Jamaica Plain's heavily Latino Hyde Square last week to show he's "not just a conservative West Roxbury politician who'd ignore JP." In fact, he recently scored a major coup when progressive stalwart and JP resident Frank Jones (a near-miss contender for an at-large council seat in 1997) endorsed him. Tobin says he supports bilingual education, and strongly backs domestic-partnership benefits for city employees. In fact, he's so comfortable with the gay issue that he shoots the breeze for 25 minutes with a lesbian at a West Roxbury block party, chatting about the WNBA and the Red Sox. She ends up inviting him to her September commitment ceremony — and he says he'll go.

Arroyo's liberal credentials are appealing. But he'll need to buck history to get Boston progressives — who traditionally eschew local elections — to come out and support him.

Tobin has the organizational chops to run a strong campaign, and seems to be staking out a mix of values appealing to both JP and West Roxbury voters. With the Jones endorsement in his back pocket and 5000 doors knocked on already, he intends to reach out to as many people as he can, everywhere he can — except, of course, inside Catholic Memorial High School.

See **CAMPAIGN TRAIL,** *page 22*

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BRANDON CONSTANT

DENISE SIMMONS *could sell ice to Eskimos. Can she get people to the polls?*

CAMPAIGN TRAIL, *from page 21*

IT'S A Friday afternoon, and regular voters are at their day jobs. But Felix Arroyo, former president of the Boston School Committee and at-large hopeful for the Boston City Council, is working it at the Anti-Defamation League's rally against hate at the New England Holocaust Memorial. It's too solemn an occasion to schmooze much, but he skirts the edges of the rally — even shimmying through a small clearing in the bushes — handing out handmade ARROYO buttons and, in lieu of the glossy campaign lit distributed by his competitors, mimeographed letters on bright yellow paper with his vision statement and biography.

His scrappy, made-in-the-basement political accouterments scream grassroots — with all the accompanying stylistic flaws, such as the campaign letter's outdated e-mail address, which has a line drawn through it and the new address scrawled beneath in ballpoint pen. But he also has genuine credibility: after a few rounds of whispering and networking, ADL head Robert Leikind recognizes him and invites him on stage to join the other pols. He stands directly behind the speaker at the podium — prime TV-camera location — and is the only non-incumbent council aspirant in sight. After the rally, he visits with high-level pals he met through his work on the school committee, as director of personnel for former mayor Ray Flynn, and at the nonprofits he's run over the years (he's currently the deputy director of the Hispanic Office of Planning and Evaluation). There's a hug for NAACP-Boston president Leonard Alkins, a talk with at-large councilor Mickey Roache, and playful air-boxing with Fenway councilor Mike Ross. Chuck Turner, the councilor from Roxbury, is even wearing an ARROYO button.

Later that afternoon, Arroyo's on to the ribbon-cutting of the Swifty Auto Mall repair shop on Blue Hill Avenue in Roxbury, built with the help of the community-development group Nuestra Comunidad. "Probably if I were not running, I'd be here anyway," he says. Community activists — and the residents of the scruffed-up neighborhoods they represent — are clearly his people. He keeps shuffling for pens, taking down phone numbers and contact information on a yellow Post-it pad he carries, because so many people want to talk with him.

His campaign pitch, to those who don't know him already, is subtle. "Hi, I'm Felix," he starts. He asks their names, tries to draw them out. Two minutes later — an eternity in political time — he mentions that he's running, and hands out the yellow letter. It's a kinder, gentler stump speech, and people respond — laughing, relaxed. "Even though I don't speak English [well], I feel a very good communication with him," says Joseph Delaunay, the co-owner of Swifty Auto and a Haitian immigrant. Arroyo — the only native Spanish speaker running for the council — particularly shines with Latinos. In English, he's genteel, hands clasped behind his back, a soft-spoken humorist. But he's boisterous and rollicking when he speaks Spanish with the garage workers at Swifty, and within minutes they're slapping an ARROYO bumper sticker on the wall of their newly dedicated establishment. The guy whose mini-van is getting repaired leaves with one affixed to his car.

Mayor Menino, who speaks at the ceremony, quickly darts out, but Arroyo stays afterward — literally the last to go, after the chairs are put away and the balloons given to neighborhood kids. He talks with everyone, spending nearly 20 minutes with Delaunay. It's the kind of attention people remember — though it may not help much in November, because Delaunay is not yet a US citizen.

Arroyo's sincerity and interest in regular people is refreshing. But he'll need to buck history to get Boston progressives — who traditionally eschew local elections — to come out and support him. He must compete not only with three strong incumbents (Mickey Roache, Stephen Murphy, and Michael Flaherty), but also with long-time West Roxbury/Jamaica Plain councilor Maura Hennigan, who's seeking an at-

large seat this year, and first-time candidate Rob Consalvo, an aide to State Representative Angelo Scaccia of Hyde Park. Flaherty, Hennigan, and Consalvo are all positioning themselves as progressives, and could draw from the same pool of voters as Arroyo. Since voters can pick four candidates, that may help him — but he could be shut out if they choose to "bullet vote" for only one contender, or simply prefer a different line-up.

Arroyo says he also plans to reach out to the voter-rich (and traditionally conservative) neighborhoods of South Boston and West Roxbury. He marched in Southie's St. Patrick's Day parade and has been to a few events there, though he hasn't done much yet in West Roxbury. He says his operations will gear up later this month. "I don't want a single person to go to the polls and say, 'Who the hell is he?' We're going to knock on doors," he says. "July, August, and September are crucial for us — that's when we'll be in the streets from six in the morning to 12 at night." Arroyo has the connections and the résumé to make an impressive showing. But he's got to come out swinging soon, even in the parts of town that are less hospitable to his progressive message. And maybe this is where other politicians lose a piece of their souls along the way, but it's probably not a good idea to talk for 20 minutes with someone who can't vote.

DENISE SIMMONS is a busy woman. During the day, she works at the business she owns, Cambridgeport Insurance. Call her pager, and there's a plug for her sideline venture as a justice of the peace ("If you're calling about a wedding ceremony, please leave as much information as possible, including the day, date, time, and the location"). A mother of four, she's also raising her three young grandchildren. In spite of demands on her time that would have kept many people out of public life (see Cambridge city councilor Jim Braude's recent decision not to run for reelection, citing the need to spend more time with his kids), the openly lesbian Simmons has served on the Cambridge School Committee for the past 10 years; she's been vice-chair for the past three. Now, she wants to kick it up a notch: she announced last month that she's running for a seat on the city council.

She's been campaigning eagerly, marching in the Boston Pride parade, hosting a kickoff party at the new Central Square restaurant Zuzu, attending events like the kickoff party for Brian Murphy (her rival for a council seat), and schmoozing at T stops in the morning. Unfortunately, there's one thing Simmons doesn't seem to have time to do: return reporters' phone calls. I reached her two Thursdays ago, said I was interested in writing a profile of her, and asked if I could follow her around for an hour or two. "Kimberly [her campaign aide] or I will get back to you," she promised. Nine days of phone tag later — with the ratio of my calls to hers coming in at around five to one — we connect for a round of door-knocking on a Saturday afternoon.

We hit Simmons's home base — Cambridge's Area 4 neighborhood, the rapidly gentrifying (and, until recently, pretty sketchy) part of town north of Mass Ave between Central Square and MIT. She says she's especially focusing on it in the early stages of the campaign. "I want to be particularly careful with [this neighborhood]," says the 49-year-old Simmons. "It's not just where I live, but where I grew up." After 10 years in public life, she's clearly at ease on the campaign trail. She's not afraid to grab an arm in a solicitous way to make a point, or to call someone "dear" or "honey." She's got an Oprah-like combination of empathy, charisma, and — quite clearly — ambition.

Working off a voter list, Simmons bangs on a few doors unsuccessfully, leaving campaign fliers signed "Sorry I missed you!" in her wake, before finding her first warm, registered body: a twentysomething guy in a Red Sox cap and a Rage Against the Machine T-shirt. She makes the pitch for Area 4 solidarity: "I want to be our local representative," she says. "We've not had anyone from Area 4 on the council in two decades." He nods absently, and then she goes in for the kill. "Do you feel comfortable committing your number-one vote to me at this point?" In Cambridge, where a system called "proportional representation" has voters rank their candidates in order of preference, number ones are the staff of political life. Many pols — already nervous about coming to people's doors and imposing on their time — wouldn't have the gumption to ask, even though that's what they tell you to do in all the campaign training manuals. Simmons isn't afraid. Rage Against the Machine guy stammers for a minute, and then says, "Sure, I don't really know anybody else." Score! But Simmons isn't done. "Do you mind if we keep up with you by sending you mailings?" No problem, he says. And for good measure, she gets his phone number so they can harass him into voting on Election Day.

A few doors down, there's a middle-aged man with a huge lawn guarded by a greyhound. When he comes to the gate to meet her (wisely, she avoids guard dogs while campaigning), she tells him she wants to focus on improving constituent services. How's the construction across the street going? she asks. It gets him rolling: he mentions sewers, development, how he'd like a trash barrel on the opposite corner so kids won't dump candy wrappers by his house. As in the previous encounter, Simmons walks away with his number-one vote and his phone number. Though he said no to a yard sign, she got more out of her five-minute chat than most politicians could do in 20.

Long after most politicians would have shriveled in embarrassment, Simmons is still asking: vote? phone number? yard sign?

On down the street, to a public-housing building for the elderly and infirm. She has a couple of buddies in the building, and one of them buzzes her in. After Simmons gets the lowdown from him on everyone on his floor, she starts knocking. At the end of the hall is a middle-aged blond woman who says straightaway that she knows who Simmons is and is voting for her. "Really? That was easy," Simmons says with a smile. Armed with gossip from the woman's neighbor, Simmons inserts pleasantly, "I hear you used to teach." The woman says yes, and that she now designs Web sites. "We should have you take a look at ours!" Simmons says. Ten minutes later, she's met the woman's parrot, admired her apartment's panoramic views — and gotten her to agree to help design the campaign site.

It was torturous trying to get in touch with Denise Simmons. But to follow her around is a thing of wonder. She could make a fortune selling encyclopedias or Ginsu knives. Long after most politicians would have shriveled in embarrassment, Simmons is still asking: vote? phone number? yard sign? Web site? She may put more effort into meeting voters than returning phone calls, but she should have no problem enthralling Cambridge. ■

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A mixture of the personal and the political makes the stem-cell debate a minefield for Bush

Cellular division

STEM SELL, *continued from cover*

stored and frozen in laboratories throughout the country. Those who support stem-cell research argue, logically enough, that these embryos will eventually be discarded. Why not put them to good use? But anti-abortion-rights absolutists counter that because extracting stem cells destroys the embryos, it is the moral equivalent of abortion.

To judge from most media reports, public support for stem-cell research and for federal funding of it are overwhelming. For instance, a recent poll jointly conducted by ABC News and the religious Web site Beliefnet showed that 58 percent of respondents support research and just 30 percent oppose it; government funding was backed by a margin of 60 percent to 31 percent. Research was even supported by traditionally anti-choice constituencies such as evangelical white Protestants (50 percent to 40 percent) and white Catholics (54 percent to 35 percent).

But, as is frequently the case with polls, the answers depend on how the questions are phrased. For instance, a survey conducted recently by the National Conference of Catholic Bishops found that respondents oppose by a margin of 70 percent to 24 percent federal funding of stem-cell research if it requires destroying human embryos.

CHAD VERRILL

Thus the debate over stem-cell research approximates the cultural divide that resulted in last November's virtually tied election. THE STEM CELL WARS: EMBRYO RESEARCH VS. PRO-LIFE POLITICS is how *Newsweek* put it in a recent cover story. And though the unexpected support of anti-choice stalwarts such as Hatch shows that the battle lines don't break down neatly into blue-state/red-state camps, the dispute nevertheless shows the difficulty of coming to a social consensus on complicated moral, ethical, and scientific questions — especially when abstract political and religious ideas clash with painfully personal considerations.

THE REPUBLICAN Party's most disastrous modern moment was its 1992 convention, when Pat Buchanan delivered a hatemongering speech that liberal columnist Molly Ivins later quipped sounded better in the original German. Buchanan oozed revulsion toward lesbians and gay men; and as more than one commentator noted at the time, that was too much even for the conservative delegates who attended the convention. After all, plenty of families have gay and lesbian members. Even delegates who opposed gay rights didn't want to see their children, their siblings, or their cousins spat upon and discriminated against. Buchanan's speech helped cost the GOP the 1992 and '96 presidential elections, and is still cited as a prime example of right-wing intolerance.

The same mixture of the personal and the political is what makes the stem-cell debate so perilous for Bush today. Reportedly, during a debate rehearsal last fall, Bush was asked by an Al Gore stand-in how he could oppose federal research funds when his own sister had died of leukemia. Bush's response: inarticulate anger. The real Gore would only have added to his reputation as a preening bully if he had asked such a question; but the fact is that just about all of us have family members who could benefit from stem-cell research, and a lot of us, regardless of our views on abortion rights, are more concerned about helping the living than about the potential of a clump of days-old cells to grow into a human being. Balancing the personal and the political has proven difficult even inside the Bush White House: according to this past Sunday's *New York Times*, chief-of-staff Andrew Card's father died of Parkinson's disease, and his mother died of Alzheimer's. In addition, Republican icon Ronald Reagan suffers from Alzheimer's, and the *Times* reported that old Reagan friends such as Kenneth Duberstein are pushing for federally funded research.

A number of celebrities and media figures also support federal funding. Christopher Reeve, puffing into his air-powered wheelchair, speaks out regularly. So does Michael J. Fox, who has Parkinson's disease, and Mary Tyler Moore, who has diabetes. Among the news media, Morton Kondracke, of *Roll Call* and the Fox News Channel, has written a well-received book, *Saving Milly*, on his wife's heart-rending battle with Parkinson's. Kondracke is using his book tour and media prominence to make the case for stem-cell research. Conservative columnist Charles Krauthammer, who went to medical school and who uses a wheelchair and who thus has a more sophisticated understanding of the medical system than most people, has written in favor of federal funding. So has the *New York Times*' William Safire, who heads a foundation on brain science.

In fact, it's hard to imagine anyone who doesn't know and love someone who couldn't be helped by stem-cell research. My almost-nine-year-old daughter, Rebecca, has achondroplasia, the most common form of dwarfism. Now, dwarfism is not a

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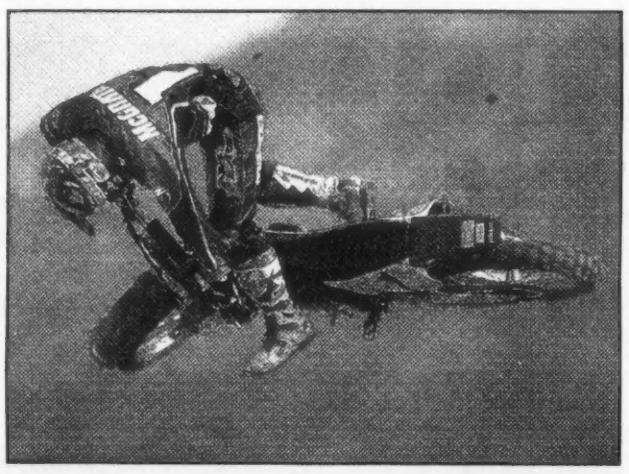

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terrible fate by any means, and in fact could even be considered within the normal range of genetic variation. But dwarfs can also suffer from related medical problems, some serious, and from social discrimination as well. If stem-cell research could have produced a safe, reliable treatment for Becky, my wife and I would have opted for it in a moment. (Further disclosure: the education Becky's dwarfism has given us also led us to invest in a stem-cell-research company whose stock price would almost certainly rise if Bush approved federal funding.)

It's hard to imagine anyone who doesn't know and love someone who couldn't be helped by stem-cell research.

This personal argument was well put by Michael Kinsley in *Slate* last year, shortly after Clinton had approved federal funding. "Imagine being paralyzed by a spinal cord injury in your teens," he wrote, "watching for decades as medical treatment progresses but not quite fast enough, and knowing that it could have been faster."

IN THE face of such compelling reasons to support federal funding of stem-cell research, opponents have voiced two basic lines of argument — one moralistic, the other pragmatic.

The moralistic argument is essentially the one voiced by the Catholic Church and the religious right. For scientists to experiment on human stem cells, the pope has said, is "not morally acceptable, even when their proposed goal is good in itself." The absolutism turns the appeals made by the likes of Christopher Reeve on their head. Indeed, in hearings on proposed research last year, members of the US Senate heard not only from Reeve, but also from Mary Jane Owen, director of the National Catholic Office of Persons with Disabilities, who is blind and mostly deaf, and who uses a wheelchair.

"Do I want to see again? Dance again? Hear like I once did? I do not want those things at the cost of any living person, and I consider live embryos to be people," Owen testified, according to a report on Wired.com.

This position at least has the virtue of logical consistency, and interest groups such as the Christian Coalition, Focus on the Family, the National Right to Life Committee, and the Republican National Coalition for Life are all pressuring Bush to take their side. Recently they were joined by House Republican leaders Dick Armey, Tom DeLay, and J.C. Watts, who made it clear that they don't care what their Senate counterparts think. What these opponents miss, though, is that most of us have long since learned to live with ambiguity in the great pro-choice/pro-life debate. A culture that is reasonably comfortable with first- and even second-trimester abortions is not going to be up in arms over medical research involving days-old cellular clumps — blastocysts, as they are known in scientific terminology — that would otherwise be discarded.

Wall Street Journal editor Robert Bartley, a moderate on abortion rights, offered a fascinating insight in a recent column. The anti-choice movement, he argued, built support for its position in recent years by waging a campaign against so-called partial-birth abortion — a non-absolutist position designed to appeal to people who were in other circumstances pro-choice. By contrast, he wrote, the movement's opposition to stem-cell research was just the sort of narrow absolutism that would turn people off. "I would find a funeral service for a blastocyst grotesque," he wrote. "And to the extent that my pro-life friends have a political objective of moving people like me closer to their view, what they've accomplished by making an issue of partial birth abortion is likely to be undone by making an issue of the blastocyst."

The pragmatic argument against federal funding is, on its surface, more appealing, but in the end it falls apart because of its illogic. Simply put, the pragmatists point out that human embryos are not the only or even necessarily the best source of stem cells, noting that researchers have found stem cells in placenta tissue and, unexpectedly, in adults.

Scott Gottlieb, writing in the *American Spectator*, reported recently that venture capitalists have been putting their money into adult-stem-cell research rather than into programs that use embryos, mainly because some scientists have found that adult stem cells are easier to control and are thus better suited for medical use. Wesley J. Smith, in the *Weekly Standard*, offered a similar argument, with the novel twist that the media have suppressed news of advances in adult-stem-cell research because it clashes with the political agenda of the pro-choice movement.

The biggest problem with the pragmatic argument, though, is that pragmatism requires that scientists pursue whatever methods work best. Last month, an advisory commission reporting to Bush found that embryonic stem cells do, indeed, appear to work better than those taken from other sources. If it is the pragmatists' position that the use of embryonic cells is both morally repugnant and scientifically unnecessary, what will they say if they're shown to be wrong on the science?

"The ethical questions are certainly riveting, but they may be swiftly trumped by the market," wrote Gottlieb.

Maybe. Maybe not.

BUSH, WHO'S enjoyed an extraordinarily lucky political life, may get lucky yet again. Though his pending decision is generally described as a classic either/or, Karl Rove, his chief political adviser and principal emissary to the religious right, is reportedly crafting a compromise. A small quantity of stem cells from human embryos are already being used in research; those cells could be made to multiply so that other labs would be able to get their own supplies.

Rove may push his boss to endorse federal funding for research using those particular cells, but no others, which may be enough to placate anti-choice extremists. In time, perhaps work with stem cells taken from adults and placentas will progress to the point that human embryos are no longer needed. Not that that will solve the problem of what to do with the unclaimed, unwanted embryos that exist in suspended animation at fertility clinics (some elements of the religious right have gone so far as to start an "embryo adoption" movement). But that's a different fight. And it's one that is sure to get more complicated — on Wednesday the *New York Times* reported that scientists at a Virginia fertility clinic had created human embryos for the express purpose of conducting research.

There is another important point Bush needs to consider, and it demonstrates that the moral universe can't always be neatly divided into black and white. Stem-cell research will continue whether there is federal funding or not, and whether it is conducted in the United States or not. The growth and manipulation of stem cells is a serious business: it uses some of the same techniques as cloning and could, in fact, lead to the creation of the first human clones if misused. As Gregg Easterbrook wrote in the *New Republic* two years ago, the no-federal-funding rule has created the "preposterous" situation in which "most stem-cell research is not being done by publicly funded scientists who must pass multiple levels of peer review and disclose practically everything about their work. Instead, most stem-cell science is in the hands of corporate-backed researchers."

Thus, not only could funding stem-cell research lead to miraculous cures and treatments to alleviate human suffering; it would also bring scientists out of the shadows and into the light of public accountability.

Stem-cell research is simply too important to leave in the hands of private interests. If Bush lacks the moral courage to stand up to his right-wing supporters, then we'll all be worse off. ■

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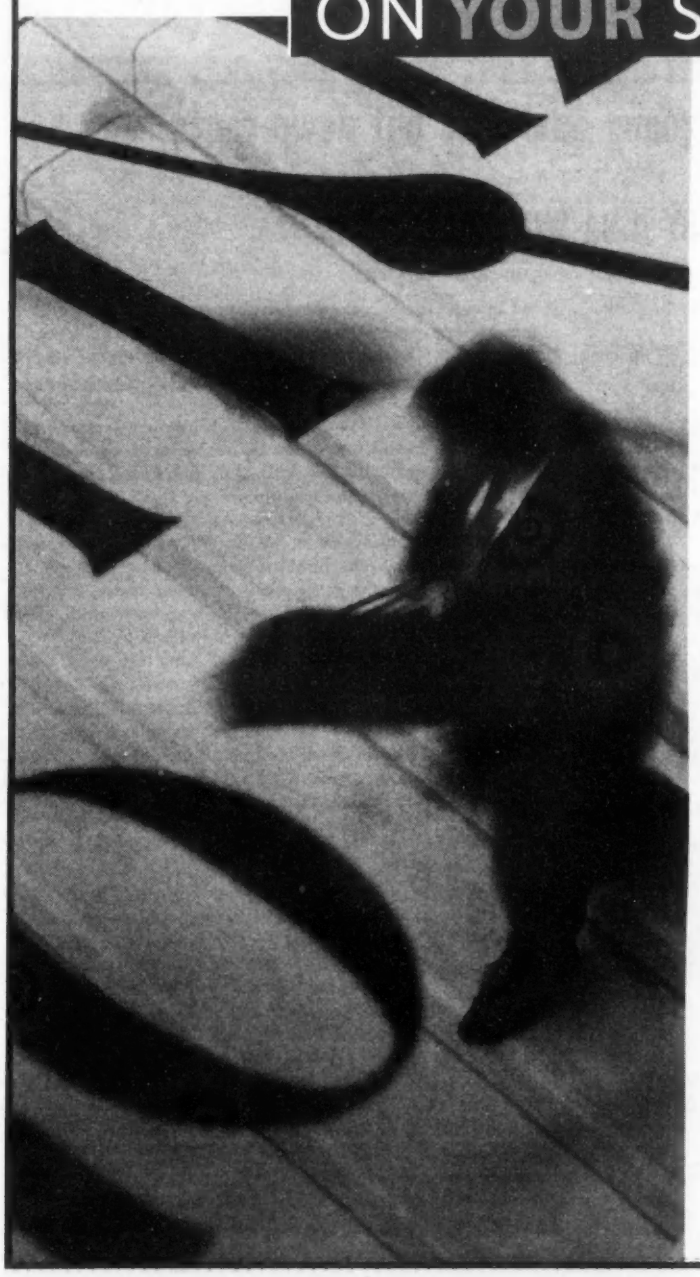

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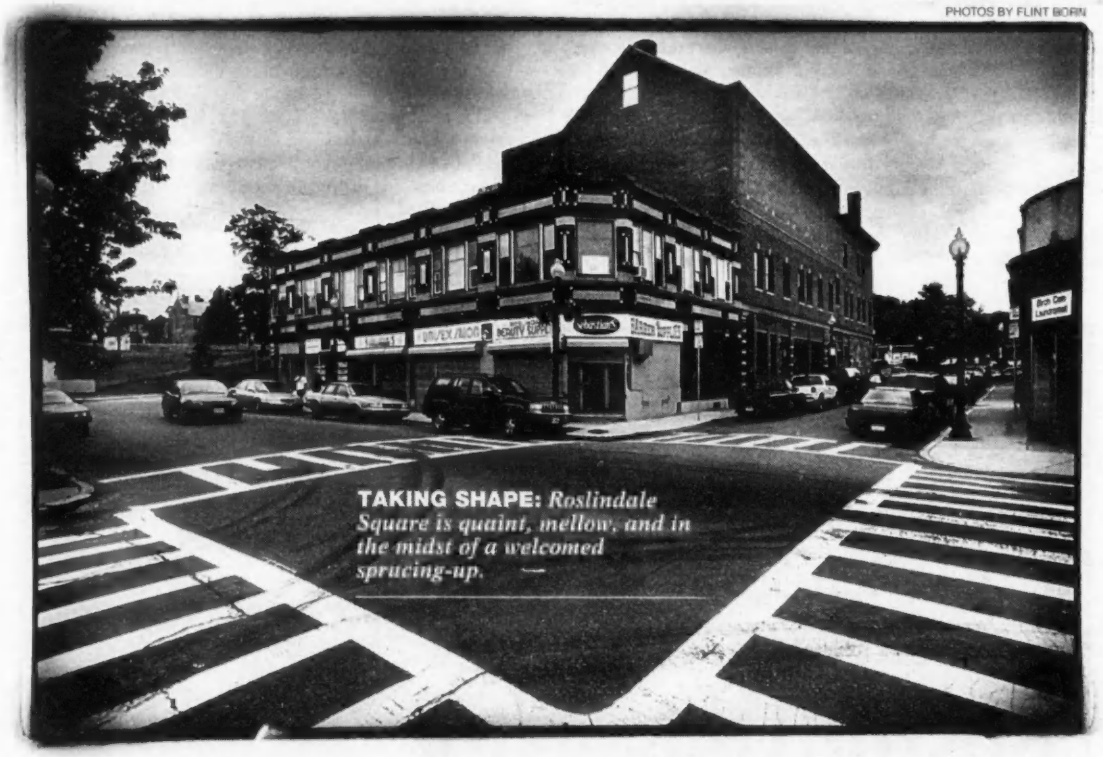


TAKING SHAPE: *Roslindale Square is quaint, mellow, and in the midst of a welcomed sprucing-up.* —

Though some predict that Roslindale will become the next haven of hipness, its distance from the rest of the city may keep it a good place for young adults to put down roots

BY NINA WILLDORF

IN THE NEVER-ENDING hunt for affordable housing, the goal is to aim ahead of the curve.

Step 1) Move into a neighborhood teetering on the cusp of rebirth.

Step 2) Snatch up cheap real estate.

Step 3) Earn the right to gloat about your property's insane appreciation.

It's the same tale everywhere. Hello, coffee dens, hipster bars, *artistes*. Goodbye, ethnic groceries, beeper shops, garbage-strewn back alleys. If Jamaica Plain was in transition seven years ago, Central Square three years ago, and Dorchester last year, consider Roslindale Village the next neighborhood in for a big change.

Roslin*what*? That was one fellow reporter's reaction when she discovered that an apartment in Rozzie — as it's affectionately called — was the only place in Greater Boston listed in Harvard's housing office for under $1000 a month. *The only one.*

All around town, Roslindale is being dubbed "the next JP" — trendy, cool, hip. But designating it the heir to its Neighbor to the North is, in many ways, selling Roslindale short. Though getting there is something of a trek on public transportation, Roslindale is a small, sleepy, multi-ethnic, suburban-feeling town with lots of outdoor space, great food, and tons of station wagons. The area might more appropriately be hailed as the next Newton.

In front of the Roslindale post office sit three mailboxes: Express Mail, Roslindale Only, and Out of Town. Yet strolling around the village's green spaces, watching the kids pile off the school bus and loiter on the corner alongside dour old ladies, and listening to neighbors greet each other at Emack and Bolio's with good-humored verbal jabs, one thing becomes clear: though you're within city limits, you are already Out of Town.

Still, Rozzie's cheap rents are luring late twentysomethings and early thirtysomethings who are eager to put down roots but priced out of Cambridge, Boston, and JP. And quaint, mellow Roslindale Square — the area's commercial center, bounded by Washington, South, and Corinth Streets and Belgrade Avenue — is getting spruced up so they'll stay happy once they move in.

SIX MILES from downtown Boston — a 10-minute shot on the commuter rail, which stops in the center of town, or just a little longer on the Orange Line, which you can board a mile away at Forest Hills — Roslindale Square will always be on the far end of the public-transit system. But in some ways, the distance adds to the area's charm. With its relative remoteness, Roslindale is unlike any other neighborhood in Boston. Most noticeably, the village center is not arranged along a strip, but sprawls outward: there is no Centre Street, Newbury Street, or Mass Ave along which the town's commercial and civic life is arrayed. And despite buzz about the possible opening of a Brooks Pharmacy, to this day Roslindale Square lacks a chain store. The result feels almost like Boston's version of *Leave It to Beaver*, only this version of Mayfield — which houses around 35,000 residents, according to the 2000 Census — is home to a nearly equal mix of white, Hispanic, and black people.

Low-slung brick buildings sit a good distance back from the curb. Colorful colonial houses are perched on the small rolling hills that encircle the village center. Little slits of green fill in the places where triangular buildings abut the streets. Ethnic eateries sell two-dollar tacos, bakeries abound, and one block houses places that make authentic Middle Eastern pita and fancy bread. It feels warm. One Thursday afternoon last month, fire trucks honked loudly down the street, stopping a few blocks from the center of town. Gallery owners poured out of their chichi shops on Birch Street. Curious bystanders licked their ice-cream cones, gawking and gossiping about whose house it could possibly be. Is this small-town America?

The green giant

ONE OF ROSLINDALE'S biggest selling points is its family-friendly outdoor space. The wee slices of green dotting the area, however, don't really stack up to town's giant green neighbor, the Arnold Arboretum. Established in 1872, the Harvard-run arboretum, which comprises an almost incomprehensible 265 acres, is the first jewel in the Emerald Necklace. It's also the only place in Boston where you can grab a peek at bonsai, 130 different kinds of maples in the fall, and spring's famed bursting lilacs.

The Hunnewell Building at the Arnold Arboretum, located at 125 The Arborway, in Jamaica Plain, is open to visitors from 9 a.m. to 4 p.m. Monday through Friday, and noon to 4 p.m. on weekends. Plantings throughout are best viewed on foot. Call (617) 524-1718, or visit www.arboretum.harvard.edu.

— NW

ROSLINDALE HAS come a long way in the last two years. But it's come even farther in the past hundred and fifty. In the mid 1800s, the area was known as South Street Crossing. The federal government required a name change before granting the community its first US post office in 1870, a move that — combined with establishing a Roslindale stop on the Boston-Providence Railroad — ushered in the first influx of residents. A few years later, in 1873, Roslindale shook off its identity as an adjunct to neighboring Roxbury and West Roxbury when it was annexed to the city as an independent entity. By the end of the 19th century, the once-rural area underwent a surge of population and soon became known as the "superb suburb." Over the next hundred years, Roslindale welcomed a roster of newcomers who changed its Yankee ways — first Irish, Italian, and other Europeans, then Eastern Mediterranean and Arabic nationalities. Today, these ethnic influences remain: Bob's Pita Bakery on South Street offers Middle Eastern groceries and Lebanese and Syrian bread, and the Greek-owned Roslindale Fish Market sells cheap olive oil and an odd assortment of fresh produce stored in a mishmash of crates toppling over one another.

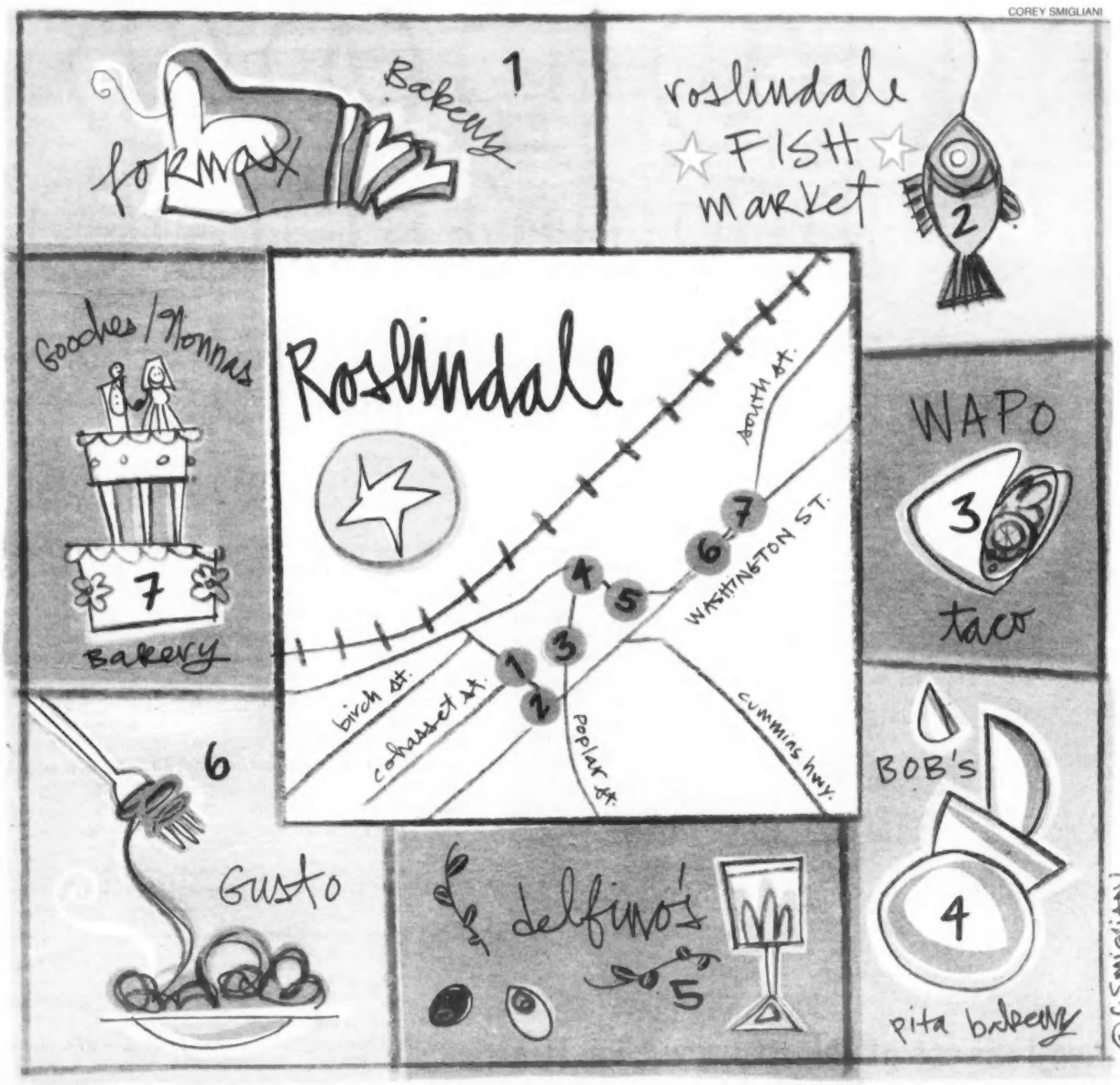
By the 1980s and early 1990s, Roslindale took an aesthetic downturn. "It *sucked*," says Fred Light, owner of Roommate Connection, who moved to Rozzie from Fort Point Channel in 1994, and bought a six-bedroom colonial house for $134,000. "It looked like Beirut here.... You couldn't get a cup of coffee you couldn't cut with a knife."

But today Light, dressed in a clean-cut, short-sleeved polo shirt tucked into neat khakis, clearly wants to make a different point. It appears to be this: Roslindale is now hip. Or more accurately, it's about 70 percent there. If only the pesky die-hard store owners with "signs drawn in crayon" would leave, it would be perfect. "When I moved in, all you saw were 1982 rusty Impalas," he says with a sneer. "I felt like I was in this retro neighborhood." But then his eyes light up. "Today there are $100,000 Porsches on my block, SUVs in everybody's driveway."

Light likes to think he had a hand in the area's makeover, starting with a letter to the editor he submitted in March 1997 to the local newspaper, the *Parkway Transcript*, railing at local businesses for not serving the new residents. "We are purchasing homes for $150,000+," he wrote. "We are the middle class. If we wanted to purchase junk, we would scour the streets on garage-sale day. We want quality merchandise, needed services, and a clean, inviting atmosphere. I'm very sorry, but a misspelled sign scribbled on a piece of tattered cardboard with Magic Marker that states 'No one under 18 without parent, no shoes, no shirt, no service, no checks, no credit cards, check your bags' is not what I call a 'welcome mat.'" The letter, which repeatedly called Roslindale Village "a joke," sparked a lively back-and-forth in the area papers. When the debate appeared to be petering out, Light reinflamed it by sending the letter to the *Globe*, which two months later ran a story about it and how it had prompted new businesses to open up in the area.

But though Light would like to think he catalyzed the current yuppie influx, the real beginning of change came in 1985, when Tom Menino, then the district's city councilor, brought the National Trust for Historic Preservation's Main Streets program to Roslindale Village (a decade later, as mayor, he established the Boston Main Streets program with 10 districts). "There were a lot of empty businesses ... there was some arson," explains Janice Williams, the program's acting director. Main Streets, she says, "was able to really motivate the community to start working together to make improvements."

If transportation and mail access gave Roslindale its start in the late 19th century, a grocery store seems to have whipped up its second wind just over a hundred years later. Three years ago, a sparkling new co-op food mart called the Village Grocery opened its doors. The grocery store is clean, well-lit, and stocked with items catering to all seg-



Sweet sounds

ON THE THIRD floor of an undistinguished-looking building in Roslindale Village is the stuff classical musicians' dreams are made of. Yo-Yo Ma, James Galway, and countless other stellar players have passed through the unassuming spot.

The draw? They come to use one of the few classical-music recording studios located in a space meticulously crafted to simulate the sound of a real concert hall. "I've often had to wait a year or more to get Jordan Hall on a date that's good," says building owner and BSO flutist Fenwick Smith, who discovered the building, formerly the Roslindale Masonic Temple. "The recording engineer I had worked with and I were always on the lookout for a good space — old churches, horse barns on the North Shore, big industrial spaces. Basically, something with a concert-hall acoustic."

And they found it in 1995. Three years and a couple million dollars' worth of painstaking renovations later, the studio now known as the Sonic Temple opened for business under the auspices of the Boston Modern Orchestra Project, whose offices share the floor's 2300 square feet.

The Sonic Temple started doing professional recordings a few years ago, with no fanfare or advertisement. But word has gotten around fast. Open 24 hours a day, 365 days a year, the studio is booked on 24 days this month. Its popularity makes sense to Smith: "This isn't your *typical* recording studio ... with a big board and a million switches. It's an acoustic space like a concert hall. It's a place where you love your playing."

The Sonic Temple, 4 Belgrade Avenue, Roslindale, (617) 325-3275.

— **NW**

ments of the area's population — from gourmet soy milk to Greek olives and feta cheese. It took seven years to get the co-op up and running, but since opening it's had a huge impact on the community, paving the way for other shops encouraged by the rise in foot traffic. "In the last three years, 19 businesses have opened, with only two closing," says Williams. "That's a phenomenal record."

One person who's taken a particularly active role in revitalizing Roslindale is commercial developer Stavros Frantzis, a resident of Jamaica Plain who purchased two buildings in the middle of the village in 1998. After making significant renovations to the now-beautiful two-story brick buildings, he rented out several storefronts to boutiques. Zia, a women's-clothing store run by Lesia Stanchak, was one of the first, opening up two and half years ago. The same building also houses Joanne Rossman Design, a shop that sells pricey note cards with cutesy inscriptions like "Mom's recipes," lovingly crafted lamps, and frivolous little knick-knacks.

In the next six months, three restaurants are expected to open, bringing much-needed nighttime activity. But Roslindale still lacks a real nightspot, a gap that may reflect the community's greater appeal to young homemakers than to young hipsters. Frantzis wants to convert a courtyard behind one of his buildings into usable outdoor space for concerts, patio dining, and basic chilling. Plans have been stalled for several years because owners of the buildings bordering the courtyard have been reluctant to cooperate. But Stavros ("S-T-A-V-as-in-Victory-R-O-S," he says helpfully) Frantzis isn't having it. "If nothing happens by the end of the summer," he says, "I will spend my own money and I will convert the part that belongs to me. I am hoping that I can call the attention and solicit the attention to change this area to a jewel in Roslindale Square."

In fact, he hopes it's a gorgeously cut diamond. The developer is angling to turn Roslindale into something exotic and edgy — a spillover for JP's cool folks. Whether the neighborhood fulfills his ambitions for it remains to be seen. With houses rather than apartment buildings, with more driveways and yards than traffic congestion, with commuter rail rather than the T, will Roslindale ever be anything other than Out of Town?

"The next five years will really tell the tale," says Joe Heisler, who does the "Roslindale Report" for *Neighborhood Network News*. "The question is, does the economy go south before the metamorphosis is complete — or does Roslindale become The New Spot?" ■

Nina Willdorf can be reached at nwilldorf@phx.com.

Hunger pains

VISITORS TO ROSLINDALE should come hungry, with palates primed to sample the neighborhood's multiethnic offerings. Check out the following must-see (and -taste) shops and restaurants:

- **Roslindale Fish Market.** Your place to get fish as well as all things Greek. *39 Poplar Street, (617) 327-9487.*
- **Gooches/Nonnas Bakery.** Roslindale's very own wholesale manufacturer of wheat-free Italian pastas and breads. Call first; the bakery focuses primarily on a shipping business and keeps mostly nocturnal hours. *4140 Washington Street, (617) 325-3928.*
- **Bob's Pita Bakery.** Boasts — you guessed it — pitas, as well as Lebanese and Syrian breads for easy-on-your-wallet prices. *748 South Street, (617) 325-1585.*
- **Fornax Bakery.** A shrine to breads, focaccia, and the like, which can be enjoyed in-house at the cute round tables. *27 Corinth Street, (617) 325-8852.*
- **Gusto.** A neighborhood Italian stronghold that's the latest eatery from the folks behind Icarus in the South End. *4174 Washington Street, (617) 363-9225.*
- **The Wapo Taco.** This small, two-table Tex-Mex joint serves up a mean taco for less than two bucks. *37 Poplar Street, (617) 469-2500.*

And keep your eye out for these soon-to-open spots:

- **Delfino's.** A much-awaited alternative to Gusto, this Italian joint comes from the folks behind Giacomo's in the South End. ETA: mid July. *734 South Street, (617) 327-8359.*
- **Village Sushi Bar and Grill.** In the works from the JP Seafood folks. ETA: August.
- **Café Lola.** Crêpe shop? French? Tapas? May as well cast your vote, because they're still deciding. ETA: within the next six months.

— **NW**

PARK PLACE: *yes, there's still green space in Roslindale!*

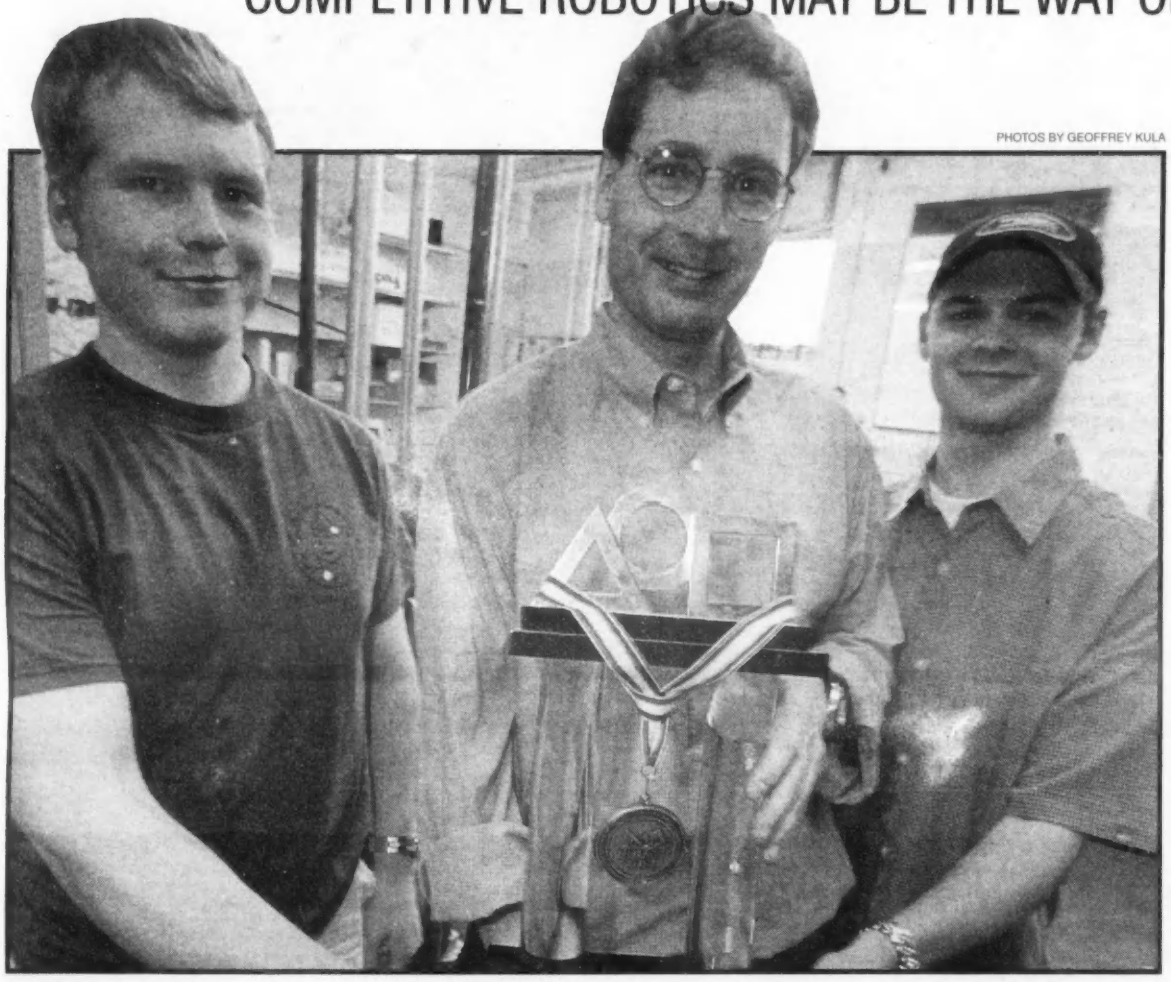
DAILY BREAD: *Fornax Bakery is a local favorite.*

POPULAR MECHANICS

DANGER, WILL ROBINSON: FOR HIGH-SCHOOL AND COLLEGE SPORTS, COMPETITIVE ROBOTICS MAY BE THE WAY OF THE FUTURE

BY ANDREW WEINER

PHOTOS BY GEOFFREY KULA



WINNER'S CIRCLE: *Nu-Trons team members Paul Kendrick (left) and Keith Boudreau (right), with coach and founder Jim Benneyan (center), display their trophy from this year's national robotics competition.*

IT'S THE NIGHT before the big game, but you'd never guess it. The coach isn't screaming himself hoarse. No one on the team is butting helmets or blasting anthems or even looking nervous. Instead, three players sit around a low table, patiently discussing strategy. Working from a folder marked RECON and a whiteboard filled with diagrams, they pore over scouting reports and analyze the probable outcomes of various tactics. One fidgets with a set of safety glasses and chuckles as he defines ideal conditions: "something that never happens."

On a counter behind them, a pair of glittery pompons rests beneath a chart titled "The Dimensionless Numbers." The room's atmosphere is somewhere between clubhouse and physics lab: one team member searches for a playbook while another measures tolerances with a set of calipers. Someone slips out to machine a spare part as the team's mascot-in-training weaves drunkenly around the room, learning to maneuver under the weight of a giant dog's head. However, their team isn't called the Huskies or the Terriers, but the Nu-Trons, and tomorrow they'll compete against teams with names like the Rambots, Hyper, and Techno Insanity.

High-school sports were never like this. But they are now, thanks to the United States Foundation for Inspiration and Recognition of Science and Technology (US FIRST), a competitive robotics league that wants to transform the way Americans think about science and engineering. The program was founded in 1989 by Dean Kamen, a successful, influential inventor from Long Island who was troubled by the way the sciences were perceived in popular culture. (Kamen's most recent project, a top-secret invention code-named "Ginger," has provoked some of the most frenzied Internet rumor-mongering of the year.) Any kid could tell you what sneakers Michael Jordan wore, but who could name that year's Nobel Prize winners? How many Americans could name even one top-flight physicist or biologist? The fawning, nonstop veneration of athletes and entertainers not only undermined the prestige of researchers, Kamen thought, but also threatened to drain much-needed brainpower from labs and universities. Kamen and FIRST's other leaders conceived the high-school robotics league as a way to make the sciences alluring to young people by providing an emergency infusion of competitive excitement, thereby changing the culture from the bottom up.

The initial FIRST competition took place in New Hampshire in 1992, with 28 local teams competing. Since then, participation has mushroomed to more than 500 teams and 25,000 students. This year's final was broadcast on ESPN and sold out the 15,000-seat EPCOT Center in Florida. The groundswell of interest has forced people to ask whether lab coats and safety glasses may eventually overtake shoulder pads and cleats as the hallmarks of the high-school elite. Could an army of fired-up kids use remote-controlled robots to dismantle pervasive stereotypes? Could this be the revenge of the nerds?

How do you make square roots hip? What does it take to get a 16-year-old to give up the mall or the multiplex and spend an entire Saturday at a robot competition?

CALL FIRST an anomaly or call it a social revolution, but whatever you do, don't call it a science fair. Competitors aren't building bridges from popsicle sticks; rather, they're designing robots that can perform complex tasks such as hurdling obstacles while withstanding collisions with their competitors. More important, the human competitors don't stand around like contestants at a dog show, waiting for a judge to come evaluate their entries. The guiding idea behind FIRST is to treat science as a team sport. This means practices and uniforms and cheerleaders, and a competitive intensity that you'd never think to associate with something as sterile as an engineering problem.

As everyone involved with the program insists on telling me, sometimes with near-missionary urgency, it's not the kind of thing you can ever really *get* until you see it. So convincing is their zeal that I end up following the Nu-Trons from their basement clubhouse-lab at Northeastern University into the frenzy of competition at a local tournament, the Battlecry at WPI.

The Thrilla in Manila it ain't. But I go partly for the novelty of watching a sport where robots are the center of attention, where inborn athletic talent plays no role whatsoever. Say what you will about robots, but they don't consider a $14 million contract a dis, talk about themselves in the third person, or consider a couple of sneaker commercials an "acting career." Since the Nu-Trons are the defending national champs, I figure they can show me the game as it's meant to be played.

But I'm more curious about FIRST's attempt to change cultural stereotypes of the sciences. The program's supporters hope to pull off an image overhaul of the type more commonly undergone by philandering pols or Vicodin-addled celebs. Woodie Flowers, an engineering professor at MIT and national adviser to FIRST, describes the problem this way: "Societies get the best of what they celebrate. Take the Ted Williams Tunnel — a multibillion-dollar engineering feat named after someone who hit a rock with a stick." Flowers ascribes pop culture's obsession with sex and violence to a "genetic hangover" from a time when aggression served an evolutionary purpose. "FIRST," he says, "is an effort to try to play a different game, to have an aggressive competition without pain or destruction." But how do you make square roots hip? What does it take to get a 16-year-old to give up the mall or the multiplex and spend an entire Saturday at a robot competition?

As I walk into the auditorium in Worcester, my first answer would have to be: a lot of noise. The scene in the bleachers feels like something between a pep rally and a very big bar mitzvah party. A DJ spins Britney, Backstreet, and all the sassy sound-alikes, mixing in vintage cuts from the Village People and the Pointer Sisters. A team of play-by-play announcers double as MCs, keeping spectators pumped up between matches. And pumped up they are, stomping and cheering, ringing cowbells, and making odd mooing sounds from homemade PVC didgeridoos.

About half the Nu-Trons are in the pit area, working out a problem that surfaced during the morning's first match. I

sit up in the stands with the rest of the team and get a crash course in the game's fundamentals. The rules vary from season to season, forcing teams to keep confronting new challenges. In past years, robots have had to solve problems like ascending ramps, hanging from chin-up bars, and scoring baskets with rubber balls. This season's game awarded points for balancing robots or goal towers on a seesaw device. The one constant is that teams must build their robots from standard parts kits. Additional parts may be machined, or ordered from a catalogue, but these expenses are capped, and the final product can't exceed a certain weight or size.

Since today's match isn't part of the national tournament, which ended in April, the rules are slightly altered. Usually, a team is partnered with three others; the combined score of their "alliance" determines the final standings. The Battlecry, however, uses a more competitive two-on-two format that allows teams to obstruct opposing robots and even bombard the other team's goal to knock it over, which lowers the other team's score. But the overall game remains much the same: alliances score points by getting their balls into one of two goal towers, by placing a giant ball atop a tower, by balancing their robots or their tower on a seesaw bridge that divides the playing field, or by finishing the game with one of their robots in an end zone. This base score is multiplied if the alliance clocks out before the two-minute match elapses. Because they designed their robot for a different game, the Nu-Trons don't expect to win. Instead, they approach the competition as something like a spring-training game, a chance to test new tactics and break in their rookie players.

All of a sudden, my quickie introduction to robot strategy is interrupted by the MC's best ringmaster voice: "Are you ready?" Before I have a chance to answer "Not really," a canned fanfare bursts from the PA and it's like some version of *The Nutcracker* staged in a Radio Shack after hours: the four inanimate robots come to life and begin scurrying around the carpeted playing field, which is divided at midfield by a row of barriers and seesaws. Each machine has two remotely stationed drivers, who stand behind a plexiglass divider and intently work the joysticks that control the robot's direction and operate its grasping arm. As soon as the drivers get the robots to drag the goal towers within range, their teammates form a kind of bucket brigade to ferry balls to a designated shooter, who stands on tiptoe and lobs balls over the partition toward the target. All this time the alliances' other robots are in the end zone, trying to pick up the giant balls.

Given the amount of commotion, I have to rely on the robots' color-coded disco lights to tell the Nu-Trons' Yellow alliance from the opposing Blues. Once the goals are full, the robots bring them out to midfield to try to balance them on the seesaw. The Blue bot struggles with its big ball, finally ditching it to go and help its partner balance by steadying one side of the bridge. When this succeeds, it races into the end zone before clocking out. Meanwhile, the Nu-Trons' bot has succeeded in grasping its ball and bringing it back to midfield, where its partner is struggling to balance. A crane-like extension lifts the ball up and over the goal tower, which teeters precariously as the escort-bot lurches back and forth. People in the stands yell out instructions, while Blue players begin firing their leftover balls at the tower, trying to topple it. Yellow's drivers desperately work their controls, only to throw up their hands in frustration as time runs out.

The other teams in the stands cheer anyway, and they keep cheering. They cheer when the scores are announced, they cheer when a Blink-182 song starts playing, they cheer when a cow-suited representative of a cow-themed team runs out in front of the field and begins shooting plush cow toys from a makeshift cannon. They make Up with People look like a grief-counseling workshop. It's almost as if they're cheering the simple fact that they're cheering. "And this," one of the Nu-Trons shouts over to me, "this is *nothing* compared to Nationals." Still, I can't help feeling like someone at his first baseball game, left to wonder how people can work up such a lather over something that seems so arcane.

METAL HEADS: *the Nu-Trons consist of senior members from Northeastern University's engineering department and local high-school students from Boston Latin, Brookline High, Catholic Memorial, and Milton Academy.*

WHILE THE next match gets under way, I walk over to the pit area to see what the other Nu-Trons are up to. Almost everyone I pass is fully equipped, begadgeted, ready for some as-yet-to-be-announced mission. People wear technical sandals, Gore-Tex loafers; if their pants aren't riddled with cargo pockets, they unzip into shorts. Safari vests bulge with walkie-talkies, cell phones, handheld camcorders. From belt loops dangle carabiners, from which dangle key chains, from which dangle tape measures. The pits themselves overflow with signs of design: collapsible, convertible, rechargeable devices; components that can be interlocked or interchanged and swapped in or out. The only things that haven't been engineered are the doughnuts that sit atop almost every tool chest.

About 10 of the team's three dozen active members stand around their robot, trying to correct a problem with the gears that control its grasping arm. The senior members are Northeastern students, but most attend four local high schools: Boston Latin, Brookline High, Catholic Memorial, and Milton Academy. Jim Benneyan, their coach, supervises the repair as he organizes the drivers for the team's next match.

Benneyan is a tenure-track professor at Northeastern's School of Engineering. Since he founded the Nu-Trons four years ago, he's had to juggle his coaching responsibilities with his classes and research, no mean feat considering that he puts some 2000 hours into the program each year. A shadow passes over his youthful features as he tells me about the personal cost of keeping the program alive, before going on: "Just to see the delta of the kids' experience coming in and going out is so powerful. This is the most foolish and fulfilling thing I've ever done."

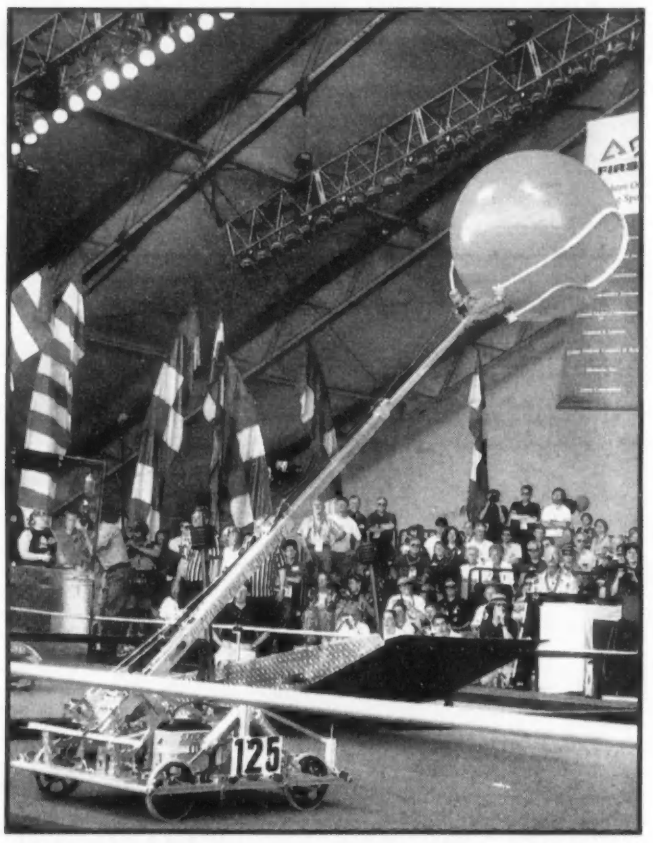
Unlike many of the other FIRST teams, the Nu-Trons lack a heavyweight corporate sponsor like General Motors or Gillette. Such companies (along with organizations like NASA) supply most of the program's funding, since one of its main goals is to interest young people in engineering careers. But these partnerships, although they provide valuable mentors, don't guarantee the hands-on involvement that many smaller teams offer. Students often don't get to fabricate many of the robots' key parts themselves. Even though the Nu-Trons have to spend a good deal of time fundraising, they seem to relish their role as a scrappy David to the better-funded Goliaths whom they defeated at this past year's final. More than one Nu-Tron proudly tells me the story of how they came from nowhere to upset Delphi, one of the top teams in the country.

What with the Nu-trons' dedication, their teamwork, and their good-natured trash-talking, you'd be hard-pressed to tell them from any other team. In fact, many are also varsity athletes, and bring with them some of the rituals of jock culture. Take Taki Michaelidis, who never competes without a bandanna that gave him the "sick mojo" he needed as the team's driver in this year's Nationals. You can even hear a certain cockiness toughen the voices of team members like Joe Canavan, who dismisses science clubs as "artsy-craftsy."

But a mature respect for the competition tempers the killer instinct. When I ask Chadd Bailey if teams ever play dirty, he replies: "It's tempting to take out the other guy, but then you realize how much work goes into one of these robots." He tells me that permanent rivalries tend not to develop because many players change teams upon graduation. Another Nu-Tron, Cristos Lianides-Chin, also indicates a larger sense of camaraderie, describing how his team will lend tools, advice, and even spare parts to anyone who asks.

This sense of a larger shared purpose is something often lacking in high-school and college sports — in part, perhaps, because few if any teenage baseball or hockey players will actually go on to play those sports professionally. Leigh Nathan was a tri-sport athlete in high school who chose Northeastern's engineering program specifically because of the Nu-Trons. When I ask her the difference between sports and FIRST, she points to the team's robot and responds: "I can do this for the rest of my life. Without FIRST, there's a very, very good chance I wouldn't be in engineering."

Nathan wasn't the only Nu-Tron "recruited" by FIRST. Her teammate Chris DiCarlo turned down Harvard for Northeastern, in part because he wanted to stay with the team. When it comes to finding a job, he tells me, he'll give priority to a company that's active in FIRST. And Nathan's teammates agree that the robot-building experience has affected them personally. Fellow Nu-Tron Akshay Ganju, who'll be a sophomore at Brookline High, says of his coach: "Jim's amount of effort is really something to look up to as an example of what persistence will bring you."



TEAM BUILDING: *students design and operate their robot, which in this competition must carry a ball into a goal tower*

The Nu-Trons speak of one other role model, often in hushed tones and usually just by his first name — Dean. Kamen's celebrity flows partly from his larger-than-life reputation. A self-taught physicist who never graduated from college, he invented a ground-breaking portable infusion pump before the age of 20. Since then he has developed a wheelchair that can climb stairs and a machine that has revolutionized dialysis treatment. He's met with presidents and purchased an island off the coast of Connecticut that he declared to be independent of the US government. In January, the news that Kamen had signed a contract to write a book about his "Ginger" project set off a flurry of theorizing on the Internet. His proposal claimed that the invention would be "unlike anything that now exists." Was it a transporting system? A power source? What horse meat is to piranhas, "Ginger" is to Web-heads. Today, no one knows anything for sure about the device, except that Kamen has met with top investors, including Amazon's Jeff Bezos. This record commands respect. Says Bailey, only half-kidding: "He's keeping people alive — his word is God." But what equally impresses young people like Bailey is Kamen's conviction that you can do far more good in a lab than on a field. Bailey adds, "You can't change the world with a soccer ball."

CAN FIRST change the world with robots and pompons? I honestly hope so, but I can also tell you that if it does, the revolution will not be televised. After a dozen matches, I can't shake the feeling that I'm watching someone play a live-action video game. The Nu-Tron drivers have a great time at the controls, and I'm sure you or I would too, but you could say the same about trout fishers or R/C car racers. The strategy is predictable, and the game's byzantine scoring makes it hard to know which team has even won until the scores are announced later. All in all, it feels less like a rodeo and more like a convention of mechanical-bull designers. It's not that robots don't bleed, but more that they don't play hurt, or brawl, or choke in the clutch. They do exactly what they're told to — no more, no less. They're Eastern Bloc weightlifters. They're the Yankees. They're robots.

Of course, this objection is totally beside the point. FIRST competitions aren't a spectator sport, but a goal for teams to attain and a reason to bring them together. This isn't to say that the Nu-Trons aren't into it, but as the day progresses, it becomes more and more evident that winning here doesn't mean a whole lot. In part, that's because the Battlecry is merely an off-season tune-up. But it's also because the important work happened before the team even showed up. No one's going around peddling facile lines like "Everyone's a winner." No one has to.

As for whether FIRST makes engineering any more or less cool, the best indication is the shrug that I get from anyone I ask. The Nu-Trons couldn't care less about whether anyone else approves of what they're doing. They just do it. ■

Andrew Weiner's last story for the Phoenix *was about the International Memory Training Institute. He can be reached at weimar99@yahoo.com.*

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Human Resources
126 Brookline Avenue
Boston, MA 02215
Fax: (617) 425-2615
jobs@phx.com eoe

Phoenix
MEDIA/COMMUNICATIONS GROUP

THE Phoenix classifieds directory

contents:

- Help Wanted ..... pg. 29
- Real Estate ..... pg. 31
- Music Theater, & the Arts ..... pg. 32
- For Sale ..... pg. 33
- Mind, Body & Spirit ..... pg. 33
- Services ..... pg. 33

place your ad:

by phone:
617-859-3300 (lines)
617-859-3388 (display)

for web advertising:
call either of the above

by e-mail:
classifieds@phx.com

by mail:
Phoenix Classifieds;
328 Newbury St., Boston, MA 02115

in person:
The Phoenix Classifieds Office
328 Newbury St., Boston, MA 02115
(between Mass Ave. & Hereford streets)
Monday - Friday, 9 AM - 6 PM

by fax:
617-425-2670

classified advertising line rates:

4 line minimum except where noted

category:	frequency discounts 1x	4x	13x	26x	52x
Help Wanted	$8.00	7.20	6.80	6.40	6.00
Real Estate	5.00	4.50	4.25	4.00	3.75
Services	5.00	4.50	4.25	4.00	3.75
Mind, Body & Spirit (except Healing Bodywork)	5.00	4.50	4.25	4.00	3.75
Healing Bodywork	8.00	7.20	6.80	6.40	6.00
Music, Theater & Arts (except Gigs)	5.00	4.50	4.25	4.00	3.75
Guaranteed Gigs	99.00 guaranteed! 4 lines plus 1 bold headline for up to 1 year. Must renew every 4 weeks.				
For Sale (3 line minimum)	3.00	2.70	2.55	2.40	2.25
extras:					
Bold Line (extra per line)	5.00	4.50	4.25	4.00	3.75
Extra Bold Line (extra per line)	7.00	6.30	5.95	5.60	5.25
Highlight Your Ad (extra per ad)	20.00	18.00	17.00	16.00	15.00

The deadline for Classified Line Ads is Tuesday at 12 Noon. All changes, cancellations, and renewals are due Monday at 12 Noon.

Classified Advertising Policies: Guaranteed Gigs: The Boston Phoenix reserves the right to reject or edit any advertisement. Purchase a Guaranteed Gig advertisement for one week in advance and we will keep running the same ad for up to one year from the original date of insertion. You must call 617-859-3300 every four weeks to renew your ad. Absolutely no changes are allowed to a Guaranteed ad.

Copy regulations: The forwarding of an ad is construed as an acceptance of all the rates and conditions under which advertising space is at the time sold by the Phoenix. The Boston Phoenix reserves the right to: revise copy containing objectionable words or phrases; to reject, in its sole discretion, any advertisements on account of its text or illustrations; to determine correct category placement. There is a one month minimum on all commercial real estate ads. Cancellations and changes on commercial advertisements: there are no refunds for cancelled ads. Advertising space credit will be issued for ads cancelled before 12 Noon on Mondays.

Cancellations and changes on guaranteed advertisements: There are no changes allowed or refunds granted for guaranteed advertisements. Claims for errors and omissions: The Boston Phoenix accepts no liability for its failures, for any reason, to print an advertisement, and shall be under no liability whatsoever for any error for which it may be responsible beyond liability to give the advertiser credit for so much of the space occupied by the advertisement as is materially affected by the error, provided that the Phoenix is notified by the advertiser of such error in an advertisement within seven days of publication.

realestate

real estate roommates

To place your own Roommates ad call (617)859-3300

ALLSTON: 2M/1F/1 cat/1 dog sk F/M shr mod 4 br (2.5 bath) house. W/D, D/D, deck/yard, furn. rm., parking. $638+ utilities. Avail 8/1. 617-254-3701

ARLINGTON, East: 3M in 30's sk 1 roommate to shr apt. 2 fl, 2 bth, prkg, D/W, W/D yrd. Walk to red line. Felix 781-820-0108

ARLINGTON: 1F & 2cats seek F to share large 2BR, W/D, parking. Avail 8/1, $600 +utils. Call 781-648-1739.

BELMONT: BR+study M/F 30+ shr lovely ns furn apt. W/D, yrd, piano, prkg, shr w/1F & 2cats, $750+ 9/1. 617-489-3095.

BOSTON: Roommate wtd for 2BR, 2BA apt. Avl 8/1. Pool, tennis. Heat, A/C, parking incl. $835. 617-265-2915

BOSTON: water front Shr a 2 bdr in superb local inc all. $1,000/mo avl now . Gym. boat dock, W&D. 1- 800- 288-9342

BRIGHTON: F, 25+, for rm in lrg 3 bdrm apt, hdwd flrs, EIK, nice nbrhd. St. prkg, nr T. $500 +ut. Avl now. 617-783-9937 or room@peerlessmastering.com

BRIGHTON: Prof M/F 28+ wtd 9/1 for Oak Sq 3BR, DW, WD, on-st pkg, 57 & 501 bus, $590+ 1/3 util. 617-782-9624.

BRIGHTON: Room for rent in house w 2 F's for 8/1 or 9/1. 1st & last, $583/mo + 1/3 utils. No pets, pref F, clean & quiet, respons. Near T. 617-783-8501.

BRIGHTON: Skng prof, N/S for 2br apt. Nr bus, Off st pkg. W/D, big yard, deck. Avl 9/1. $600+ ut. 617-787-0255.

BROOKLINE: 3GM sk 4th nr Packard's Cnr. 1BR in 4BR, 2flr, 2 bath, free pkng, smk ok. $675/mo incl util. 617-232-1058

Brookline: Prof M, 26 skng M/F 20's to shr lg 2 bdrm, hdwd flrs, sunny, nr T, pking. 675+ utils. Avl 8/1. Cell ph: 508-922-4070.

CAMBRIDGE: 2BR spacious & sunny, mod. EIK, lvg & dng, deck, W/D, T/pkg w/N/S, prof. F. No pets, $900+. 617-868-0918

DAVIS SQUARE: 1 Les prof lkng for woman. You get 2rms upstairs. Lg apt, HDWD flrs, W/D, sunrm, porches. $980+ utils. Avl 8/1. C.D. 617-666-2778.

DORCHESTER/FIELDS CORNER: Share 3BR w/ ocean view, $400/mo w/ utils, N/S or pets. Call 617-269-6718.

DORCHESTER: M or F wanted for room in creative, musical household w/free laundry. Pets ok. $485 +utils. Avl 8/1. Call 617-288-9527.

FRAMINGHAM Bi TS sks rm mate 2 bdr exc loc $560 inc heat/hot water, AC, pool, landry.
508 879-2282

JAMAICA PLAIN-Male, 28, sks 1 M/F, prof/grad stu, to shr 2 BR apt, hd wd flrs, prch, on T & bus ln, N/S or pets, $625+util, avail ASAP Contact David: 617-524-1664.

JAMAICA PLAIN: 1BR avail., F/M, newly renov condo. Very clean, sunny. Share new kitch w/3 other people. Close to bus/T. $550. Monica 617-901-6831.

JAMAICA PLAIN: 1 M skng 1 F to shr lg fully refurn apart. AC, fire pl, lg kitch, w/d, dish, hdwd flrs, prkg on st. Ideal location, nr bus & T. $800. ht/hw includ. Call Matt 617-293-6082.

JAMAICA PLAIN: Quiet F rmmte for lrg BR in Victorian in lovely Pondside JP. $725 inc. all. Must adore animals & tolerate classical singing. Off-street parking/laundry. 617-971-9781.

JP: 2 F sk resp, mature non smg F for rm in 3 1/2 bdr apt nr Forest hills T. Avl 9/1, $600 + WD No pets, 617 522-5928.

JP: N/S to share 2BR w/ back porch in nice neighborhood. 5 min from T & arboretum. $675 +utils. Avail 8/1. 617-522-8087.

MALDEN: GWM sks GM to shr lg 2br twnhs, on Revere line. Rm incl. lrg WI clos, AC. Close to Linden SQ w/ express access to Haymarket. Pkg. $700/mo incl uts. Avl 7/1. 617-510-3448.

MEDFORD: Avl 8/1. 1M in 20's sk 1 M/F rmmate for rm in 2 BR apt. Nr I93 & MBTA, bk yrd. N/S $385+utils. 781-405-6520 or jramdewar@hotmail.com

MISSION HILL: Rmmte needed for lrg, spacious, sunny 2BR. Full kitch, DW, W/D. HDWD flrs, pkg, N/pets, N/S, utils incl. Nr T. $650+ Avl now. 617-734-4529.

NEWTON
GWM, 50, sks clean, quiet, resp, N/S GWM, 35-55, to shr attrac, 2BR apt. Bath, A/C, D/D, WW. W/D. Nr rte 128, M Pike, Grn ln. $675/mo +1/2 elec. Prk avl. Avl 7/1. 617-965-6979.

PORTER SQUARE:
1 bdrm in a 3 person apt. Avl 8/1. $583/mo. Spacious, Nr T, 2 cats. Should like music, beer. Call 617-491-8386.

QUINCY: Share Studio. $300/mo. Woman only. Smoke/Drink OK. Delco Assoc. 617-376-2309

ROOMMATE SERVICE
All Areas: Rooms Furnished & Unfurn
List Rooms Free!
www.TheSublet.com
201-265-7900

SAVIN HILL: 2BR avl in newly renov 3BR apt. 2 1/2 BA, new ktchn w/ DW, disp., brkfst bar. Free laund. Lrg atrium & garden. HDWD flrs & bay windows. 5 min to Red Line T. N/S/ or pets. $533.33 +utils. Avl 7/15 or 8/1. Amy @ 216-533-6083 or amdavis@cityyear.org

SOMERVILLE: 2 GM's sk same for smllr rm in quiet 3br, 2ba, 2lvrm apt. Hdwd, Full Kt & lvrm, free pkg. $570/mo + ut. Avl 8/1. Chris 617-666-2432.

Somerville:2 prof M sk 1 M/F prof 25+ for rm in 3 br nr Davis Sq. No smkg/pet $450+ utl+ dep 617-623-8386.

SOMERVILLE: 2 F's seek prof F 26+, clean, responsible, N/S for sunny, spacious 3BR, wall-to-wall, W/D, 2 porches. $425+ utils. Avl 8/1. Christine 617-628-0153.

SOMERVILLE/DAVIS SQ: 1BR in small house. Sk clean, mature, fun M/F, no-smk/pets/drugs. $400 incl all (exc phone). 1st/last. 617-776-5167.

SOMERVILLE: 2 F sk 2 M/F for friendly 4 bdrm apt nr Davis, semi co-op, lvrm, dining rm, EIK, W/D, 2 prchs, $700 avl 8/1 $600 avl 9/1. 617-629-7513.

SWM, 42, N/S, sks 1 BR, in Somerville/Camb area, to shr apt w/2 M/F rmmts, avail 8/1 or 9/1, $300-$600. Call Aaron 617-699-0719.

WATERTOWN/CAMB: Spac 3BR apt, 2nd & 3rd flr. Attic, 2LRs, sunrm, pool table, W/D, grbg disp, drvwy, newly renov. Skg 1rmmt. Avl 09/01. $483. 617-924-5945

WATERTOWN: 1 F grad student sks 1 F prof/student to share beautiful 2BR apt. HDWD flrs, 2 porches, huge kitchen, sunroom, attic & basement storage, garage, W/D, modern everything. 10 mins to Harv Sq. $1000. 617-926-0659.

WATERTOWN: Skng M/F for 2BR w/ LR, frplce, heat incl. Nr Watertwn Sq. 10 mins to Boston. $800. 617-926-4202

WELLESLEY: Prof female seeks same to rent furn 1 bdrm, HUGE priv bath, and furn large lvg room. Pkg incl., near T and one min from rte 128, 9 and 16. Avl 8/15. $975 (incl utilities). 781-431-8610.

housemates

To place your own Housemates ad call (617)859-3300

*** I'M SEEKING HOUSE**
Cambridge, Somerville, Allston areas. - Long-term/perm, possibly in T-friendly large victorian/independent/co-op. My major perks include handyman, discount food and utilities. 617-242-8866

ACTON OR WORCESTER: Free room for help renovating classic houses of GM pair. Write Box 3167 Worcester, MA 01613.

BOSTON
Zen Martial Art Temple living, study under Shim Gum Do, Mind Sword Path Founding Master, Zen Master Chang Sik Kim. Spacious, clean, secure living near Cleveland Circle. Private room, beautiful grounds. Meals, utilities, training fees included $720/month. $50 parking. Call Mary Stackhouse 617-787-1506

BRIGHTON: Skng 2 hsmates, 30+, to join 3 others in roomy Vict., $420+ ut., +dep, Avl 09/01. 617-254-5871.

CAMBRIDGE/MID-HARV SQ: Skg M/F, 35+ for 2BR, 2 flrs, own bath. W/D, DW. $1175+ 1/4 ut. Avl now! 617-492-0947.

CAMBRIDGE: Space w/ family of 3. Roomy private space; share piano, yoga rm, W/D, prkng, Internet, more. $1000 inc. util. (617)492-3088 or shannon@yoga.com

CAMBRIDGE: Nr. Kendall/MIT 3bdrms avail in lge 8rm dplx,. N/S/Pets. $595+ each. One year lease, 1st/last/secur. 617-876-2272.

DRACUT Mat rmmt to shr home. N/S N/Drugs $400 includ utils. Sec dep req. Call Dan
978-453-8749

JP: F piano student sought for small bedroom in safe & quiet JP neighborhood. 39 bus. $550 w/ ample access to piano. Must adore animals; occasional dog care. 617-971-9781.

MEDFORD/TUFTS U: 2M/1F skng 1 laid-back/friendly, neat F, for lrg sunny 5BR apt in 2 Fam house. 1&1/2 BA, spacious kitch, W/D on main floor. Yard, bsmnt. On 3 bus lines. 7 min to Davis T. $450/mo +utils. 781-396-0859.

NEWTON CORNER: Share semi-veg meals/chores in friendly, N/S co-op. Sunny BDRs, w/garden, porches, piano, W/D. On bus line, pkg. No more pets. $485 to $515(incids utils), sec dep req. 617-527-3477. 617-243-0516

NEWTON: Available Now! Near Watertown Square Opportunity for 1 man to share the good life in Co-op house with 4F's, 3M's & 1 cat. $525+, exc transport. 617-244-6324.

ROSLINDALE: 3 rmmts skg 4th M/F wanted, n/s, F pref, pets(?), bus/T, off st prkng, W/D. Avail ASAP. $325+ ut. Oliver 617-469-1709.

SO BOSTON AREA/SAVIN HILL: 2 nice rms in Victorian hse, good st, quiet hse. Good for creative person. Red line, renov. W/D, 1 & 1/2 bths. No lease. $575 & $605 incl all utils/pkg. 617-474-1664.

SOUTH END: Prof GM, 55, sks M rmmte for 2BR apt. ovrlking fntn in Worc Sq, high clngs, mdrn kit/bath, $720/mo(incl ht)+scrty & fee. 617-247-2711.

STONEHAM: Gorgeous 1 Family to shr rent and utils. Decreased rent for cleaning/favors, Female must be slender, attractive, 20-45, pkng avl. Possible rent $725. 781-438-0819

WALTHAM: 3M 1F prefer responsible N/S F for nice room in lrg apartment. Huge living room, 2 porches, garden, yard, cable, nr T. Friendly but independent, shared bills & some chores. $420/mo + utils. Charles 617-592-5290 or Janet 781-899-5312

WATERTOWN
Skng GM to shr a home in quiet nghbrhd. Nr pub trans. W/D, phone/cable hkup in BR. $360+ utils. 1st mo, sec & hse dep. 617-923-2480

WELLESLEY: 2GM sk 3rd to shr 3bdr, 2 bath home with pool, fireplace, AC , W/D, off st pkng, & privacy. 781-237-7777

WELLESLEY: 1 M/F rmmt needed for spac 1BR in 4BR hse, nr Amtrak & T, W/d, prch, backyrd, gar, pets ok, $1500/mo, avl 8/1. Call Susan 781-235-4645.

rooms for rent

BROOKLINE: sks F, N/S, Prof/grad 4BR. W/D. C/D lines. $640 w/priv bath, Ht/HW. Avail 9/1. 2 cats. 617-734-3991 6pm-9pm.

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* BROOKLINE *
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BRIGHTON - CLEAVELAND CIRCLE
MODERN 2 BDR, D/D, DECK, HDWD FLRS, LNDRY: $1695 HTD
ALLSTON - COMMONWEALTH AVE
XTRA LG 2 BDR NR STAR MARKET MOD EIK, TILE BATH, HDWD FLRS, LNDRY: $1795.00 HTD
NEWTON - NEAR ROUTE 9
4 BDR IN HSE, 1.5 BATHS, EIK, HDWD FLRS, PKG, YARD: $2100 + UTILS
BRIGHTON - NEAR ST. E's HOSPITAL
LG 4 BDR, EIK, TILE BATH, HDWD FLRS, PORCH, EASY PKG: $2300 UNHTD
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sublets

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BOSTON: Incredible South End Loft space. Room avail 7/12 thru 9/4. $1075/mo, all included. Must see. 617-267-8047

apartments

ALL PET FRIENDLY!
Boston $950 up. Studio, 1,2,3. www.petsrwelcome.com. 718-788-2188.

Dorchester/SB
Great apts! $1200-$1650 www.athomeboston.com @HOME Realty 617-436-7676

apartments wanted

BOSTON APARTMENT
NEEDED FOR 8/1: 1BR/lg stu, $500-650, Allston, Watertown, Somerville, Brighton, Brookline area. No pets, N/S. Please call 401-273-6397x280.

houses for rent

East Somerville: Large 3-4 bdr rm steps from Sullivan Sq./Org line T. 1 mile to North sta. W/D, hrd wood floors, D/W, W/D, off St. prk Pets o.k. $2,700+, 1st/lst no fee Avl August. 617 905-8479

summer shares

Vacation Flat in Reykjavik
Travel north this summer or next to cool scenes and hot beats.
www.icelandvacation-flats.com or call Scott at 413-637-8102.

musictheatre&arts

TO PLACE AN AD CALL PHOENIX CLASSIFIEDS AT
617-859-3300 (lines) or 617-859-3319 (display)

music theatre &arts guaranteed gigs

To place your own Gigs ad call (617)859-3300

*AVLB EXP LD
Singer/guitarist seeks to start/join talented band. Orig/some covers. Wide infl. Also acoustic gig interest. Pro gear. Dave 781-729-2952.

-VOCALIST SOUGHT-
to record high quality Pop/Jazz/R+B songs. Fully written. Minimal time commitment.
413-684-1198 +/or
tluke@empire.net

2ND VOCALIST
Hurricane Jane seeks 2nd Fem vocals/guitarist. Infl Kate Bush, Tori Amos. Visit
www.hurricanejane.com/bvox.html or email:
kyra@hurricanejane.com

5 Talented Females
Wanted to record a R&B/Pop demo for major record labels. Call now 781-963-4120. Randolphe Entertainment.

70's PUNK
Guitar & bass lookng for drums & guitar. Infl: Iggy, Dead Boys, Thunders & Sid. Prefer 20's. Jeremy 617-742-0372.

ALL FIRED UP
Drummer wanted for original Boston based Melodic Punk band. We have practice space and gig's. You should have Transportation, Gear and Dedication. Influences: Gen X, Cheap Trick, Electric Frankenstein, Dead Boys. Call Wayne or leave message 617-901-7453.

All Girl Rock Band
Already established. Seeking female lead vocalist. For more information see our website at: kunochi.com

ANGLOPHILES
F vocals/keys sks other 35+ to play English-style classic Pop/Rock. Originals, obscure 60's, 70's covers. For fun. Boston,
S. Shore. mxr@london.com

Attn: All Musicians
looking for keyboardist, drummer, jazz guitarist & vocalist comfortable with Middle Eastern sound for Boston concert. Females are encouraged to apply. 617-734-5837.

AVAILABLE:
Female singer with drummer for rock/pop/folk-type projects. Interested in playing live/recording. Call us at 781-592-2709 or email at: reedrock2001@yahoo.com

BARN nds Bass w/Vox
Orig. Amer. Rock (Tom Petty, Stones, Husker). Must be: dedicated, Bk. vox a must. 617-247-6999,mantra1966@cs.com

BASS & DRUMS WNTD
For new orig Punk Trio. Have demo, rehrs spac, gigs, and 5yrs plyng exp. Lkng for honest, musicians to play out and grow with new band. Novices welcome. Patrick 617-469-2052

Bass & Drums Needed
Bass & drums needed ASAP for modern country/rockabilly band. Now booking for Fall. Bob 617-851-6721, whitelok@erols.com

BASS & DRUMS WNTD
For new orig Green Day-like Punk Trio. Boston & Acton area. I'm a frontgirl lkng for friendly musicians to play out & grow w/ new band. Novices welcome, 18-29. Carol 781-648-0729

BASS & KEYS/ACCORDIAN
No, we're not on the verge of getting signed but if you're tired of the same old, we have orig music and need an open minded, creative bass and keys/accd player. Incred S.B., Cave, Cohen, Mariachi/Samba, Div Cmdy, Meat Pups, S. Walker:Scott, 781-395-6312.
xochigat@aol.com.

BASS & KEYS
Alt/Prog/Rock band sks Bass & Keys. Orig rock infl. by Yes/Alice/Live/Police/Tool etc. Stud/Live exp nec. 508-384-4166.

BASS + KEYS NEEDED
Est. RnR band needs bass + keys. Originals + covers, old + new. Steady gigs, great live show. Commitment. Unlimited goals + fun. www.riversidetrainband.com. Email riversidetrain@yahoo.com or call 617-598-1046 x2397.

BASS
Groove plyr, exp w/most styles, w/strength in blues, rock, & R&B. Avail for sessions, sit-ins & tours. All sits considered. Tom 603-692-3553 or ebassbytm@mediaone.net

BASS or KEYBOARD
M/F for gigs. To play variety of styles. Stage presence a must. We are located on the North Shore. Email: sergnn@aol.com

BASS PLAY. NEEDED
Original Boston band Sand Machine. Gigs (30+ last yr), rehrsal space, transp. Beatles, Dylan are infl. of basic but unique style. Committed, skg same. www.sandmachine.com Jay: 617-328-5444.

BASS PLAYER NEEDED
to join guitarist for rock oriented acoustic duet possibly leading to full blown rock band. Vocals helpful. Checking out VT wknd gigs. Influ: Hot Tuna/DiFranco. Bob @ 781-843-6985.

BASS PLAYER NEEDED
to join guitarist for rock oriented acoustic duet possibly leading to full blown rock band. Vocals helpful. Checking out VT wknd gigs. Influ: Hot Tuna/DiFranco. Bob @ 781-843-6985.

BASS PLAYER
looking for professional working full-time band. Pros only! Call 978-464-5719.

Bass Player Needed
Indie Pop trio seeks like-minded bassist. Vox a plus. Rehearsal space in Charlestown. Infl: Attractions, Weezer, Fountains Of Wayne, etc. 617-697-0529.

BASS PLAYER:
Looking for Part/Full time working band. Versatility, equipment, transport., serious calls only. 617-852-6028.

BASS W/ VOX
For working situation. Sub/PT/FT. 10yrs + exp. Rock, Blues, Folk, Irish, R&B, Funk. Also guitarist. Chris 617-323-6305.

BASS WANTED
N. Shore for fun and local gigs. Beatles, Dead, REM, Count Crows, Chilis, Matthews. See thebeatdaddies.com for details.

BASS/KEYS/2nd GUIT
Bass, kys, 2nd Guit, wanted by bnd w/reviews, CD in stores, studio. For gigs, CD. Infl: R-head, J Buckley, Late Beatles,
Doors, Ours. 781-646-4926.

BASS/LEAD VOICE AVAIL
Dbl sax. Fluent in all contemp. and stnd styles. Prof. working sits, GB, etc. Steady and/or sub, serious inq. only. Kevin 781-982-0463

BASSIST AVAILABLE
Fearless, fretless/fretted. Rock, prog, hard, funky, melodic. Vox, gtr, perc. Pro gear, truck, 10+ yrs exper. Mostly orig or great cover band. Gregg 781-367-5949. bass@dnsystems.com

BASSIST NEEDED
Zyrah's Orange needs a committed groovin bassist. CDs/ booking agent, publicist.
Zyrahsorange.com
617-921-9972

BASSIST WNTD
For orig Pop/Rock band, Infl. Mats, Wilco, Husker. Vocals a plus. Call Tim evenings,
617-364-2969.

BASSMAN
Solid R&B, Funk, Motown, Jazz, Rock bassman seeks working band. 781-860-7220 (h).

BECKY CHASE
Band seeks drummer full time. Orig rock. Call Brian 401-946-4719.

BLUES FOOD SKS SUB KEYS & DRUMS
Serious wrkng Blues bnd sks sub keys & drums. Rehrse 1x per week/gig 4-10x a month in N.E. Also need sub bass. Paul 617-666-1026.

BLUES HARP
Experienced blues harp player, seeks working blues band or gigs. Hank 508-641-0723

BOB WEIR TRIBUTE
Band forming, sks Elec Upright Bass, Harp, Drums, Keys, Sax. Serious calls only please. Mike 617-884-8641

BON SCOTT?
Are you still alive? Lkg for frontman, i.e. Bon Scott era AC/DC. Bruce Dickenson, a+. Call Drew am/pm @ 617-947-7892.

Boston Bands & Artists
High quality video & audio CD of your performance. 45 minute show = $100. Other packages available including web ready audio & video. Call soon, rates and space won't last. Nathan at 617-266-6993.

Calling all Musicians!
Pop covers and originals, influences from Brian Wilson to Cranberries. Guitars, bass, drums, and keys with vocal ability needed. Serious professionals only. Come share the vision. Call 401-885-9512.

CAN YOU JAM???
Guitarist/songwriter looking for musicians. Rock/Funk/Groove. Email Doug dkohen@umich.edu

CHEAP TRICK
Urge Overkill, The Neighborhoods. Singer/Guitarist with lots of great origs, seeks Bass & Drums to play out and record.
John 617-524-5530.

CHRISTIAN MUSICIANS NEEDED
Christian contemporary rock/praise band forming. All original music 100 songs already written. Seeks drummer, bass, guitar, lead singer, backup vocalist, keyboardist. Ministry minded, Quincy area.
Billy 617-472-7787.

Christian band sks bass player
Orig Christian hard rock band sks bass player. Call Larry 508-872-0119 or Jonathan 781-272-8238.

COOL MOTHAFUCKAS
UrbanSoul-AlternaFunk. LdSngr Lkng 4 muscns/bk vox. No corny mofos. 617-625-1671.
DecorUnique.com/band.htm

Dark Smart Synthrop
Seeking to form a smart little band. Keys/synth oriented. Infl: Depeche Mode, NIN, Moby, Rush, Mid-20's, Boston area. Maybe the music can save us. Email. Geddy@aol.com

YOU DRUM?
Punk/ska band seeks drummer. We have gigs, label interest, and air-play. You have great chops, gear, trans. Rehearse 3X/wk plus gigs. Inf. incl. Clash, Marley, Rancid, Specials, Ramones, etc.
781-393-0153 or info@blackmarketmedallions.com

DJ WANTED
1 Muthafucka to scratch with live band. Infl Gypsy Kings, Rage, Stevie Wonder. F/T commit. Exp only 617-479-0154

DRM WNTD: LABEL/MGMT/AIRPLAY.
ala-Grn Day/Blink. Infl: Ch. Trck/KISS. 20's/mdrn look/B. vox A+. 212-330-8383
theflamesusa.com

DRUMMER
and bass player wanted. Into dark tribal sounds, cats and moon-bathing. Bands like Siouxsie, Sky Cries Mary, PJ Harvey, Heather Nova. Call Kelly @ 617-782-1504 or kreep@prodigy.net

Drummer Available
For gigs, fill-ins, studio, Have exp, trans, space with PA.
Boston/Providence area. 508-878-4606 or e-mail: chrisrb@webtv.net

DRUMMER FOR YOU
Need a solid, musical drummer/perc for that upcoming project? I'm a pro (20s); 14 + yrs exp with: Gigs / US & Euro Tours / Film-TV-Radio Soundtracks / Studio. Have gear, trans, & great rates.
Fernando 617-547-7349.
fdrum@hotmail.com
www.drumfernando.com

DRUMMER NEEDED
Zyola Blue has completed full length CD. Singer/guitar, piano, and bass players influenced in folk rock music are ready to expand. Melissa 617-469-7413.

DRUMMER
Needed for Curtis Knight Band. Full-time T-40, pop, 80's rock. Trans, exp & pro attitude requir. $300/wk to start. 978-667-6611. Curtis@CurtisKnight.com

DRUMMER NEEDED
For Punk/Hard Core band. We have CD out, and a jam spot. Check www.thebluebloods.com for music. TJ 978-750-6896.

DRUMMER SEEKING
other mature musicians for fun and jamming, rock/blues/jazz. 2 yrs experience, now looking to play. Call Allen 978-263-6451.

DRUMMER WANTED
To start/join Female fronted Heavy Melodic rock band. Must be serious & dedicated about making music. Infl: Pumpkins, Incubus, Deftones, Misfits. Call Neil at 617-236-8397 or startband2001@yahoo.com.

DRUMMER WANTED
Must be versatile, musical. Influences: Dead Can Dance, Peter Gabriel, etc. Steve
781-890-2929 x120, mercy@world.std.com

DRUMMER WANTED
Guitarist looking to start a rock band. Infl: Foo Ftrs, Blink, Sex Pistols, Lemonheads. Serious please. Bill 617-742-0191.

DRUMMER WANTED
Pop rock band sks new drummer. Also, band currently gigging as power trio, but want to add 2nd guitar or keys player. www.thebuckners.com, luke@thebuckners.com

DRUMMER WANTED
Little white lies (female bass/vocals; male guitarist) needs drummer for pop-driven band w/outstanding songs/vocals. Influences: Crow, Amos, etc. ProTools equipped practice room. Billy 508-485-2505 or bclaire@rcn.com

DRUMMER WNTD
Guit/Bass/Vox sk drummer for Pop/Rock Band. Britpop infl. Oasis, Travis, StoneRoses. Matt 617-327-9219.

DRUMMER'S PROJECT
Drummer wants orig/cover guitars, bass, vox. Infl Aero, PJ, SG, Doe, R. Lloyd, Rollins, many. Very exp, versed. Music first, then usual stuff. Exc space. Nick 617-864-1728.

DRUMMERS:
Ready, hungry guit/vox & bass versed in Jazz & Pop desperate for same in drummer. Orig/fresh material. Noah: 617-731-4119.

DRUMS & BASS WTD
by F vocals and M guitar, w industry connections for band. Call Heather 617-269-7795 or Rowan 781-246-9441.

DRUMS NEEDED
ASAP. Need chops, groove, energy. Creative sound inspired by Kravitz/Crowes, Motley/Skids, Our Lady Peace/Imperial Drag. Serious pro players call for demo. Matt/Dave 617-769-0603.

DRUMS WANTED
30+, NShore. Beatles, Dead, Byrds, Dylan, CSN, VanMorr. For fun and local gigs. Contact: deepelem@mediaone.net

ELECTRIC VIOLIN
Local club exp. Classically trained to improv, looking 4 working band. WXRV, Jazz, and Ctry infl. Into Rock, R&B, Ctry Rock. Dave 508-879-8588.

ESP STUDIO PRODUCTIONS
24 track recording, 3 song demo packages starting at $300.00. Weekday special rates. Lock in rates. 20 hour recording rates. Call 401-861-7969

Exp Bass/Drums Wtd
Orig folk rock band. Infl incl BNL-Radiohead-DMB-Kravitz. Bkgd vox a +. Email fm8642@aol.com

EXPERIENCED PRO
F vox wntd for trio. Must have good range, stage presence & be able to sing all styles of music. Willing to travel. Call eve. after 7pm @ 508-945-5684.

EXPERIMENTAL
Lakeside Project sks xprimental noisicians (drums, gtrs, fx) to complete line up. Ultrawired.net / 508-427-0587 - RD for info.

F VOX WNTD INSTR.
Ability A+ Orig amazing Rock/Funk/Kelt. Kate Bush, Bjork, Indescribable. M3band.com James 617-739-3869

FEMALE & MALE VOCALISTS NEEDED ASAP
South shore area. Keyboardist looking for female and male vocalist. Make $. Contact Seth 508-580-2274.

FEMALE MUSICIANS
Looking for experienced female drummer, keyboardist, lead guitarist, & bass players for all female band. Call John 508-494-1694

Female Musicians Wtd
to form cover band with F drums. Pop/Rock/R&B/Jazz. Jess 617-436-4173 jesandmat@prodigy.net

Female Vox Needed
by songwriter/guitarist/singer for recording & possible live performances. No prof exp nec. All ages ok. Infl: Sheryl, Aimee, Juliana, Martina, Muffs, Garbage. Call Mark 781-251-9424. Thanks.

FEMALE VOX WANTED
Estb. working, N. Shr. Midi Trio needs exp, F front, over 30, for GB/Club work. Pros only.
Paul 12-8pm. 781-942-9203

GOAL ORIENTED
Est orig Grass Roots touring project sks mature, creative individuals to support. Eclectic Roots music. Styles: Rock/Klezmir/Cajun/Jazz/Funk/Zydeco. If you play bass, sax, clar, fidd, call 508-949-8600. F/T commit, realistic goals: this is the band for you!

GROOVE SECTION
Guitarist/Singer looking for bassist & drummer w/ vox. Style: King's X, Mourning Widows & beyond.. Randy 978-957-3816

GROOVIN' GUITAR
to complete orig funk/rock/r&b band. Dedication, equip, trans a must! Steve or Michele 781-871-8363.

GUITAR PLAYER WANTED
To play blues, jump, swing & early black rock n roll. High energy-unusual repertoire. Top notch players, est. band. Exp. & interest in these styles a must! Call Ron 617-739-8622, or 781-449-7558.

GUITARIST AVAILABLE
for working GB club. Band experience in Blues, Rock, Jazz. Can read, vocal ability. NE area, gigs. Call 401-784-5703.

GUITARIST
W/VOX needed for Curtis Knight Band. Full-time T-40, pop, 80's rock. Trans, exp & pro attitude requir. $300/wk to start. 978-667-6611. Curtis@CurtisKnight.com

GUITARIST SEEKS
Vocals, Bass, Drums to form original Rock & Roll Band. Early 20s only. Infl: Stones, Beatles, Who, Zep, Tommy 617-740-9716.

GUITARIST WANTED:
Orig. project w/ F Vox, bass, drums, & 3 horns sks versatile, creative & friendly guitarist. Infl: Br New Heavies, Earth, Wind & Fire, & Incognito. Prev. stage exper a +. Must have trans. Greg 617-490-0176 (voicemail)

GUITARIST WANTED
By Heavy Pop-Rock Band (w/ label interest). Infl inc. Tool, PJ Harvey, Radiohead, Jane's Addiction. Must have knowledge of C# or Drop D D tunings (vox pref). Must have pro gear. Explosive live, w/ no personal drama. Reply to
Heavypop2002@yahoo.com

GUITARIST WANTED
Original, alternative metal band based in Framingham seeks dedicated, hard working, serious guitarist. Have
mgmt, NE gigs, airplay.
Rehearse 3x per week. controlledaggression.com
Call CBEG 508.579.4081 or cbgroup@mediaone.net

GUITARIST
Guitar looking for band or just to play- the Ex, X, Boredoms, Fall, Mekons, Devo, Rough Trade. 617-524-4236.

Guitarist Available
Talented & eager guitarist sks to form/join original/cover bluesy, hard-rock band. Larry 508-872-0119 (Framingham)

GUITARIST
Pro ld guitarist sks to join wrkng/near wrkng cover band. Formerly w/Shoot the Moon, the Pour Boys, et al. Inf. incl. Goo Goo Dolls/Pearl Jam/3rd Eye Blind/Oasis. Mike (508)872-0471

GUITARIST NEEDED
YOU: Presence & Play your ass off. AKA: N. Gallagher/Radiohead/B. Crowes. US: Rock & Roll omelet w/ plenty of grits. Call Mgmt 617-567-4600.

GUITARIST AVAIL
Lkng to start/join heavy, melodic band. Infl: Tool, Quicksand, Godsmack, STP, Rage. Has trans. Greg 617-501-3175

GUITARIST WNTD
The Scrimshanders seek lead guit. Est Americana band. w/CD, gigs. You play heartland rock w/ deep colors, no flash, some twang. Son Volt, Steve Earle, Petty, Wallflowers. 617-971-9883, thescrimshanders@yahoo.com

GUITARIST:
w/ a lot of original material & creativity searching for Vocalist w/ same to create Rock that's Powerful/Heavy & Quiet/Soft, all with the Deep Expansive power of the Soul. The Masters: Zeppelin, Beatles, Ravi Shankar, Filter, Creed, Godsmack, Stephan 781-646-3758

HARD COUNTRY/
FIDDLE ROCK: Drummer looking to form hard country/fiddle rock band for fun & anything else that may develop. Let's jam & create something original. No drugs. Brian 508-875-5421.

HAVE HAMMOND WILL TRAVEL
Pro B3/Leslie guy for gigs/tours/records. Reasonable rates. Phil 978-649-2839

Heavy Pop Band
Seeks drug free Geezer Butler type bassist & Eric Singer type drummer w/reliable trans. Have space, CD, gigs. Call 617-548-9856 before 10:30pm or visit www.dropdose.com

HELP BUILD THE PERFECT BEAST
LD GTR/SNGR/SNGWRTR, and F vox, sk co-conspirators with talent, humor and patience to play R&R, built on Blues, Funk, R&B, Country. Orig, covers, and jams, old and new, for fun and profit. Call David 781-605-1954.

Hillbilly Bop
Male guit/vox looking for others to play Rockabilly/Western Swing/Hillbilly Bop. 617-641-2904 or whunt@ndevelop.com

HOT H2O
Vocalist, guitar, keyboard needed to complete original band/ R&B/ other stuff. Contact Sam 781-322-8622.

INDIE ROCK/BRIT POP
Wntd Guit/Bass/Drums. Infl. Smiths, Grandaddy, Promise Ring, Belle & S, Elliot S. 617-571-1067/ antiwendell@hotmail

INDIE ROCK CELLO & ORGAN
wnted for moody-pop thing. Call 617-983-0046 or write: amaws@yahoo.com

IT'S ALIVE!
X Push Push, Incredible Casuals, and veteran session drummer looking to resurface in Boston scene. Recent activity: recording Ramona Silver, live James Montgomery. CD compilation, resume available. 508-432-1945.
birmdrums2@yahoo.com.

JAZZ VOCALIST
F jazz vocalist sks keys/bass/drums 4 gigs. Diana Krall, Sade, Ella P. Barber. Call Shelly 781-888-2027.

KEYBOARD WANTED
For working band. Age 35-55, call Tom for details. 781-871-6722.

KEYBOARDIST LOOKING FOR CELLIST AND VIOLINIST
to form Rachel's like group. Exp not nec but a desire to collaborate and grow towards rec/gigs a must. Sharon 617-369-1992, muse_ician@yahoo.com

KEYBOARDS AVAILABLE
with backing harm vox (plays rhythm gtr, harp too) Lkng for classic rock/blues band 60s-90s. Gig 1-2 times a month. Call Glenn 781-326-4257.

KEYS AND/OR GUITAR
Vox a big +, to join guit/drums/bass, 2F vox (Ages 35-50) to play Rock, 60's-current. Practice in Acton wkly. Ward 978-
635-1913 or wbein1@aol.com

KEYS/ACCORDIAN
Wanted by F sing/songwriter to perform original music. Infl. Sundays, Aterciopelados, Ani, that Dog. Strng vox/songwriting. thehermitsings@yahoo.com. 617-827-8844.

LEAD GTR AVAIL
To join wrkng or near-wkng heavy metal/hard rock band. Have killer equip, chops, exp, dedication. U must have same. Pro situat. only. Covers and/or orig. Infl: Ozzy, Zeppelin, Godsmack, STP, Creed, etc. Call Kevin @ 978-744-8369

LEAD GTR. AVAIL.
Looking for serious musicians in working/near working band. Play w/ a blues/rock feel and have excel. improv skills. Infl. range from Hendrix/Doors to Nirvana/Dylan. Prefer 20's. Call John, 617-254-0568, jbrennan77@hotmail.com

LEAD GUITAR WTD
Orig. & cover rock, funk & blues band. Gig 1-2 nights/wk. Also acoustic gigs, vox a +. Must have trans. Alan 978-369-2370

LEAD GUITARIST
With lead vocals seeks jam oriented band or other musicians to form a Grateful Dead-like band. Great improvisational ability required as is the drive and commitment to take this as far as there is to go! Serious responses only please. Call Rob at 617-292-1800 (work)/ 617-625-0188 (home) or email me at gratefulrob@hotmail.com

LEAD GUITARIST
for org rock band. Backing Vox a +. Must have expressiveness. Music ranges folk/rock/groove. Debut album just released. Brian 617-547-9860.

LEAD VOCALIST
W/ JOEY RAMONES style seeks up-tempo band in MA, NH. I also play GUITAR/BASS/DRUMS. bob_martel@ti.com

LEAD VOCALIST
Desperately needed for serious goal oriented, orig Hard rock/Pop act. Lots of harmony, lots of hooks, lots of melody. I need somebody who can deliver, trying to take it to the next level. Unique front-man types please apply. 781-937-4987

LEAD VOX WANTED
4 N. Shore band, Smokehouse. Infl. Hendrix, Clapton, Allmans, Black Crowes, Steely Dan, etc. Ready to gig/ but looking to kick it up a notch with front person. 978-626-1181.

Looking For
Paying gigs and original music? Here is your band. We are a unique original band seeking talented musicians to complete a terrific sound. We are currently comprised of a vocalist, rhythm/ld guitarist, and percussion player. Current players are based in Taunton, MA. We recently completed the base music for our 9th song and have others in the works. We are seeking the following musicians: Drummer, bass player, keys, and another rhythm/ld guitar player. Infl: Zep, Doors, Bob Marley. Must have trans and be willing to cooperate. Dedicated and serious musicians only please. Contact Neil Lefaivre 508-822-0444 or (cell) 508-364-9715

M VOCALIST WANTED
Sngwrter, guitarist, frustrtd sngr seeks gutsy nonsongwrtng vocalist to sing my tunes. Info Mats, Buff Tom, Wilco, Marah, Rythmn Guit a plus. Call Tim evs. 617-364-2969.

MANAGER SEEKING
Rhythm & Blues, Country, and Folk bands for gigs and nightclubs. Must be orig and/or cover tunes. No Rap. 508-494-1694.

MIKE DIPLOMAT
Needs a keyboard/guitarist, serious band, fun, three-song demo, practice space. Rock-Pop. Country. Call 617-923-9226 mikediplomat@hotmail.com

MULTI KEYS WANTED
Well estb. N.Shr based, Classic Rock cov band, 5ks parts playr, 35+, BU vocals a must.
3Wknds/mo. 781-595-3708.
ecmj5866@aol.com

MUSICIANS
Seeking musicians & Female vocals for top forty group. Must have equipment and transportation. Call 781-340-5775.

MUSICIANS WNTD
Bass and drums looking for experienced keys, horns, and funky guitar to form funk, jazz, R&B band. Carl 401-765-4611.

NEW GARAGE BAND
Need adults for band on North Shore. Skng all instruments and vocalists for all kinds of music. Write about your background to nanlux@hotmail.com today!

NWOBHM
Bassist seeks musicians into Iron Maiden, Aerosmith, NMA to bring 70's metal glory days back. Antony 617-436-5959

Orig Rock band with soulful edge, and past loc and nat exp seeks down to earth, prof. drummer. Must have gd timing, dad, and trans. BG vox a +. Call Blackbird Music Ent. 508-587-3131 Leave Message.

ORIGINAL BAND
Seeks experienced guitar & drums. Serious musicians only. Infl: Tool, Alice, Guns, Metallica, Sabbath. Mike 781-982-6726 or Scott 617-497-0776, bef. 10pm

Percuss/Sampler Wtd
Boston heavy funk band sks percussionist/sampler, drums/vox a huge plus. 8-15 gigs a month, must travel. Call 617-290-7967 NOW! DO IT!

PIANIST SEEKING
Bass and Drums.
Jazz Standards.
Serious Inquiries only.
781-322-3726

POP OPERA
Needs musicians and vocalists. Tommy meets Radiohead meets Beck. Email Russell at russellchud@hotmail.com

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tluke@empire.net

PRO GUITARIST
seeks to join original, melodic, heavy band. Call John 401-729-1922 or email: jpollard12@aol.com

RAIDERS
Forming Paul Revere & the Raiders tribute band. Pref S. Shore, need bass/keys/guit and Mark Lindsay. 508-284-6389.

RE-FORMING
Guitar/Bass/Keys needed. Full time road band. Have gigs! Top 40, Alt Variety. Call John 781-447-2122.

ROCK GUITARIST
Seeking project. Professional equipment and transportation. Call Colin 781-899-5371.

SADE
F vocalist/songwriter sks others to write/record/gig pop fusion jazz w/Brazilian, Latin, Middle Eastern influences. Shelly
781-888-2027.

Sax/Bass/Key/Vox
Gigging band seeks. Must read and improvise, have trans, and equip. Call 781-986-8181 or email wanasi@hotmail.com

SAX/KEYS/VOX PRO SIDE MAN
Very exp, young, esygng, NEC grad, sks est band for $$ gigs &/or org projects. Can read/write music, have plyed GB, R&B, Top 40, Pop, Jazz, Ska, Reggae, Big Band, Rock, Alt. Prefer orig project but will listen to any offer, incl GB & cover bands. Can travel, have car & equip. Free-lance/pick-up gigs ok, but would prefer a F/T gig.
Jimi (617)924-3868 lv mess.

SEEKING VIOLINIST
For gigging original rock reggae band. zox@brown.edu or www.mp3.com/zox. Providence area.

SINGER/GUITARIST
Looking for band or other musicians. Infl. Pavement, GBV, Modest Mouse, Lemonheads, Wilco, John 617-625-4117

SINGER/GUITARIST
Norwood band sks Vox, who doubles on Guit/Keys. Have space, PA, record stud. Cover/Orig. David 781-551-3407.

SINGER/GUITARIST
Seek bass & drums, to form orig rock band. Hendrix, Allmans, Led Zep. Practice space. Call Jay 617-838-8602.

SINGER/SONGWRITER
Pro rhythm section (gtr/bass/drum w/2 vox) is avl to singer/songwriter in need of tight band. We have wide styles, range & infls. Wayne 508-429-8986 or bonedance1@aol.com

SINGER/SONGWRITER
seeks inspired, dedicated musicians. Goals: rehearse, play live,record, develop, pursue. Infl: Ben Harper, Sublime, Van Morrison. Email - Adam at ajhirsh@hotmail.com

SKG LEAD GUITARIST
for original band. Be talented, dedicated, under 30. Contact Jenifer 978-468-1317 or email: dreamcatcherjeni@aol.com

SKNG BASS & DRUMS
Pro singer & guitarist sk bass & drums for aspiring metal band. Heavy yet melodic w/ lots of edge. Looking for like-minded musicians w/ ambition & dedication. Ron 781-932-6648.

Skng Male Guitarist
Looking to form band. Influences such as STP.
Depeche Mode & The Cure
Call John S @ 617-268-1488

TABLA/FLUTE/KEYS
Devotional Performance Ensembles seeks Tabla/Flute/Keys/Sitar/Violin/Vocalists/Dancers, versed in Indian music/Gospel/Funk & Jazz. Call Ava 781-324-8337

TENOR SAX AVAIL.
for session work/recording. Can read and improvise all styles. Call Steve 978-394-TSAX

THE BIG O'S
Sensuous/edgy pop punk, 4 pc sks ld gtr, bass, drms for orig, int cvrs. Infl inc Hole, Garbage, Iggy, etc. Fem plyrs welcome.
TheBigOsRHere@aol.com

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TORQUE
Has found its lead singer, but we are still searching for a hard rock, metal bass player. Slapping technique a plus, must be dedicated with the ability to play 2-3 times a week, serious inquires only, ability to play 6 or 7 string bass a plus. 25+. Jerry, 978-590-1146. Art 617 593-2616

TRUMPET/TROMBONE NEEDED:
Pro-level p/t band seeks trumpet & trombone; we have great players and do it all: cover & orig; 978-443-4036.

VIOLINIST
Violinist with improv/reading skills wants to tour. THIS SUMMER-All styles. Equip ready. Call 617-257-0451.

VOCALS NEEDED
Great opp for talented B/U vox to join well-estab, BMA winner/ Funk/Soul/R&B/ band, Superhoney. Aud info 617-782-0980
fredux@rcn.com

Vox-F Wntd
Vox, lead Female position avail. in working 7 piece GB Band. Must have ex. vocal & perf. skills, be attractive & well dressed. Demo & photo req. Call 617-965-9021 or email Hotblu@mediaone.net.

WANTED:
Bassist,
Drummer,
or Rhythm Guitarist/Doubles on Keys. Vocals a plus for all. Styles: Metal to Funk & Rock and Roll. Ages 25+. Contact John. Leave name and message: 508-222-0163. Serious musicians need only apply.

WIDOWS/WIDOWERS SUPPORT GROUP
We play instruments, sing, jam, dance and volunteer all over New England. Christian Motorcycle Club Members, R.Vers, Snowmobiles, Boaters, and all music-loving people welcome. Let's talk! Call 401-737-4080.

Young Jazz Singer
In the style of Bennett, Sinatra, Connick Jr., vocalist looking for an est. trio, or keys, drums, bass, sax, to start up and play out. Call Rob 617-522-3241.

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comedy

Calling All Comedians
The Coffee Klatch is hosting Comedy Slam Night July 18th, 7pm. **All Styles welcome.** For info call 508-875-8987

auditions

-STAMBANDET-
The Scandinavian Vocal Ensemble, announces openings for soprano or alto, and tenor and bass. Fluency in Swedish, Norwegian, Icelandic or Danish req'd. Ensemble singing experience req'd. For info regarding auditions call 978-448-2258.

Annie Auditions
Adults. Turtle Lane Playhouse, Newton. July 16th and 17th, call back July 23rd. Call for an appt. 617-244-0169.

Auditions!
Actors with great comedic and improv skills needed for award winning health ed. show for 2001-2001 school year. Tours middle/high schls through Northeast (mostly w/in 2 hrs of Boston). Must be avail days, some travel, occasional overnights. Able to portray characters in early twenties; interest in teens and health. Well paying job! Send 2 head shots, resume by July 20th to: TIYL Director, FOODPLAY Productions, 221 Pine St., Northampton, MA 01062. Questions? 1-800-FOODPLAY. (1-800-366-3752)

EXTRAS/ACTORS up to $500 a day! All looks needed. Call for info 1-800-260-3949 ext. 3025

What a COINCIDENCE!
Have a story of an AMAZING coincidence that happened to you/someone you know? Local TV prod. co. wants to know. Call 617-926-6767 x12 or x14

Zeitgeist Stage seeks designers & stage managers for 3 TALL WOMEN in Sept at the BCA. Stipends. Send resume to ZeitgeistStage@aol.com or 116 W Newton St., Boston, 02118.

music

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Leprechaun: 3 Power Packs, 24-channel board, mini leco-cabling $2000. Also, Act Curtain & track $500. 978-352-2226.

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musical services

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recording studios

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at the Stuart Street Playhouse will be holding auditions in Boston the week of 7/16. Male & female comic singer/actors, 26-38 yrs. old with very strong vocal abilities are invited to send their photo & resumes to:
Stuart Howard Casting, 22 W. 27th St., 10th floor, NY, NY 10001
to obtain an audition appointment.
Photo & resume must be recieved by 7/18/01

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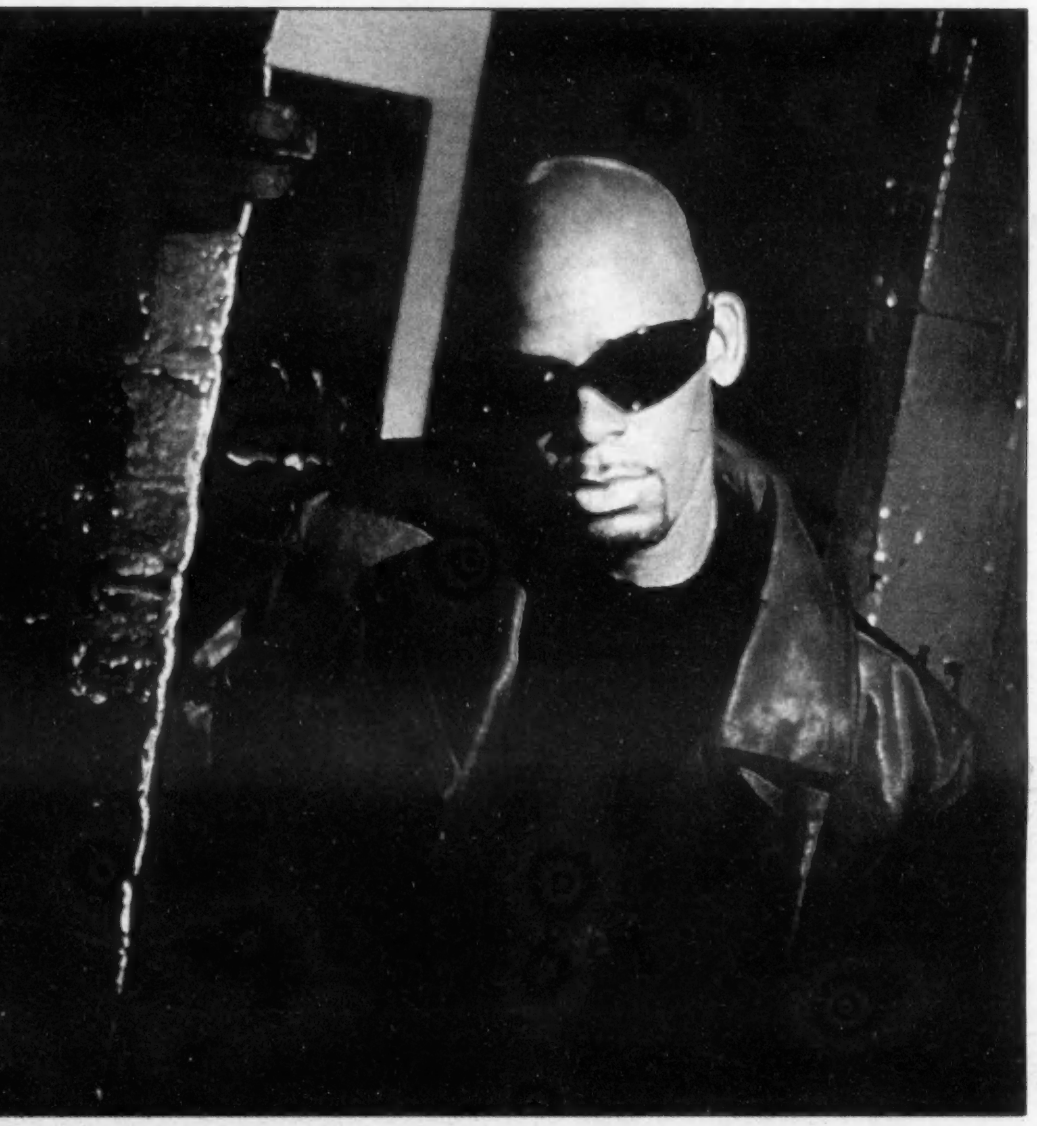
PICK OF THE WEEK

R. Kelly



WEDNESDAY: The greatest soul singer of his generation, and one of its better songwriters, R. Kelly has done more than any of his peers to bring R&B back into the mainstream as a vital vein of American popular music. That he has done so with such explicit sexual material makes some people nervous — but then, that has been the soul singer's curse for half a century. Kelly's four-on-the-floor libido is equaled only by his superb sense for voicing and arrangements that match oceanic depth of feeling with street-hardened vernacular phrasing, a combination that makes him at home whether he's priming crocodile tear ducts alongside Céline Dion or throwing down on *la playa* with Jay-Z. Still out in support of his exceptional *TP-2.com* (Jive), Kelly hits the FleetBoston Pavilion on Wednesday at 8 p.m. with Sunshine Anderson, the Macy Gray–managed singer whose hit "Heard It All Before" harks back to gritty, '70s Philly soul. The Pavilion is located on Northern Avenue, next to the World Trade Center. Call (617) 931-2000.

Edited by Carly Carioli

■ THURSDAY 12

LIGHT. The Forest Hills Cemetery's **3rd Annual Lantern Festival** takes its cues from an ancient Buddhist ritual invoking the spirits of dead ancestors. Set in the cemetery's lush Victorian landscape, the Forest Hills version is a nondenominational affair including a Japanese samurai taiko drumming ensemble; simple candle-lit wooden lanterns bearing inscriptions to the departed are set out on the water. Admission is free, but a $5 donation is requested for each lantern. The ceremony runs from 6 to 9 p.m.; the cemetery is at 95 Forest Hills Avenue. Call (617) 524-0128.

INDIE. London vintage-electronics fetishists **Add N to (X)** arrive at T.T. the Bear's Place tonight with a post-modern take on electronic music from Varèse to Stereolab, and a penchant for, in the words of co-founder Barry Smith, "abbreviating music into intensity." **Freezepop** and **Hip Tanaka** open. That's at 10 Brookline Street in Central Square. Tickets are $12; call (617) 492-BEAR.

■ FRIDAY 13

FILM. The dream of success takes various forms in the films that are opening this week. There's the one-last-heist route in ***The Score***, as Robert De Niro plays a master thief drawn out of retirement when up-and-coming bad guy Edward Norton compels him to be his partner; Marlon Brando and Angela Bassett co-star, and Frank Oz directs. There's the academic route in ***Legally Blonde***, as Reese Witherspoon defies hair-color stereotypes to attend Stanford Law School in order to meet a better class of men. Luke Wilson and Selma Blair also star; first-timer Robert Luketic directs. There's the *King of Comedy* kidnap-a-celebrity variation in ***Everybody's Famous***, Belgian director Dominique Deruddère's comedy about factory workers who hold a pop singer hostage. And finally, there's the good old-fashioned Senegalese dream of a single mom who puts her kids through school by running a downtown Dakar gas station in veteran African director Ousmane Sembene's ***Faat Kine***, a rollicking comedy that plays this weekend at the Brattle Theatre.

Add N to (X)

BASTILLE. Heads will rock but not, we hope, roll at the French Library and Cultural Center's 27th annual **Bastille Day** celebration — touted as the largest on this side of the Atlantic. Marlborough Street will be closed off to make way for a block party from 7 to 11 p.m. featuring music by Rumbafrica and FNX DJ Mike Traylor; that's preceded at 5:30 p.m. by a kid-friendly "family hour." Tickets are $25, $20 in advance; there's also a gala dinner and silent auction to benefit the library beginning at 5 p.m., for which tickets are $200. It's all on Marlborough Street between Berkeley and Clarendon; call (617) 912-0400, or visit www.frenchlib.org.

JAZZ. Combine the linear drive of Lennie Tristano with the free-jazz abstraction of Paul Bley and you get **Pandelis Karayorgis**, for the past decade or so one of the most exciting young pianists in town. This is "experimental" jazz with unmistakable swing. Karayorgis and bassist Nate McBride work off their new CD, *Let It* (Cadence), preceding a trio of pianist Steve Lantner, guitarist Joe Morris, and percussionist Laurence Cook, at the Zeitgeist Gallery, 312 Broadway in Cambridge. It starts at 8 p.m., and tickets are $10. Call (617) 491-6057.

■ SATURDAY 14

PUNK. The new sound from Dischord Records is made by **Q and Not U**, a youngish foursome who've once again managed to reinvent the guitar band for a post-postpunk world. A Fugazian overearnestness was perhaps inevitable, but the Q are one of the more playful bands to bear the Dischord imprint in a while — just check the blatant Clash-rock-the-Casbah references of "A Line in the Sand" planted amid the roiling, perversely anthemic fare on their debut album, *No Kill No Beep Beep*. The disc sounds a little like an updated Jawbox, but it smells like teen spirit. Today Q and Not U commandeer the used-clothing emporium the

Continued on page 3

DINING OUT PHOTO BY MIKE MERGEN

road tripping

They're *baaaa-aaack*. Former Throwing Muse **Kristin Hersh**, you may remember, has long claimed that her songs come to her like ghosts in the night, already fully written and not entirely of herself, and sometimes against her will. Then Kristin's muse took a vacation, and Hersh recorded some dark Appalachian covers and an album that sounded, well, as if her ghost-writer had indeed absconded with the songs. The good news (for us, that is — Hersh isn't entirely psyched) is that the songs have started coming to her again. You can hear some of the haunted, spectral results on her current tour, which brings her to the Coolidge Corner Theatre (call 617-864-EAST for tickets) in Brookline tonight, July

Kristin Hersh

12; to the Aldrich Museum (203-438-4519) in Ridgefield, Connecticut, on Friday; and to the Met Café (401-861-2142) in Providence on Sunday. The tour is in support of her latest album, *Sunny Border Blue* (4AD), which is, well, a little less sunny than she realized. "Some [of these songs] sound like they could have been written by the Monkees," she says, "but only if something really horrible happened to them."

Something horrible happening to the Monkees? You mean like something worse than that, 30 years later, they're still the Monkees? We can't think of anything worse than that, and you could clone Davy Jones and put 30 Monkees at 30 typewriters for, uh, lessee, going on 30 years now and still not come up with anything as depressoid as a Kristin Hersh song. Proof? As exhibit A, we present . . . the **Monkees**! They're at the Cape Cod Melody Tent (508-775-9100) in Hyannis on Friday the 13th, and at the MDC Hatch Shell on the Charles River Esplanade for a WODS oldies gig (617-787-7000) on Saturday. Sounds spooky, don't it?

Former Letters to Cleo cutie **Kay Hanley** has a high-profile week: tonight (July 12) she headlines the opening concert of the FNX/*Phoenix* Free Music Series on the Hatch Shell (617-450-6815); and next Thursday she opens for the re-formed and re-energized **Go-Go's** at the FleetBoston Pavilion (617-931-2000). Meanwhile, former Letters to Cleo drummer Stacy Jones's flavor-of-the-week pop band **American Hi-Fi** open for Everclear at the State Theater (207-780-8265) in Portland on Monday, and at Lupo's Heartbreak Hotel (401-272-5876) in Providence on Tuesday. Also at Lupo's this week: grunge toadstools the **Toadies** on Saturday, and a make-up date by Alice in Chains guitarist **Jerry Cantrell** on Sunday.

We were too busy getting hyped for the new season of ABC's *Making the Band* to get into VH1's *Bands on the Run* — which, by virtue of being a behind-the-music documentary, a reality-TV voyeurathon, *and* a game show, is sort of a 21st-century television trifecta. And though we can't say we understand the rules, one of the finalists — goofy jockish Texas mod-rockers **Flickerstick** — will be live in the flesh on Friday at Lupo's and on Sunday at the Middle East (617-864-EAST) in Cambridge.

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SATURDAY

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Do you love to dance to hip-hop and Top 40? Get yourself down to An Tua Nua and check out **DJ Ben Justice** on the turntables. Come early and grab a bite to eat before the excitement starts in this renovated restaurant/bar/club.

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TUESDAY

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WEDNESDAY

ManRay
21 Brookline Ave. 864-0406

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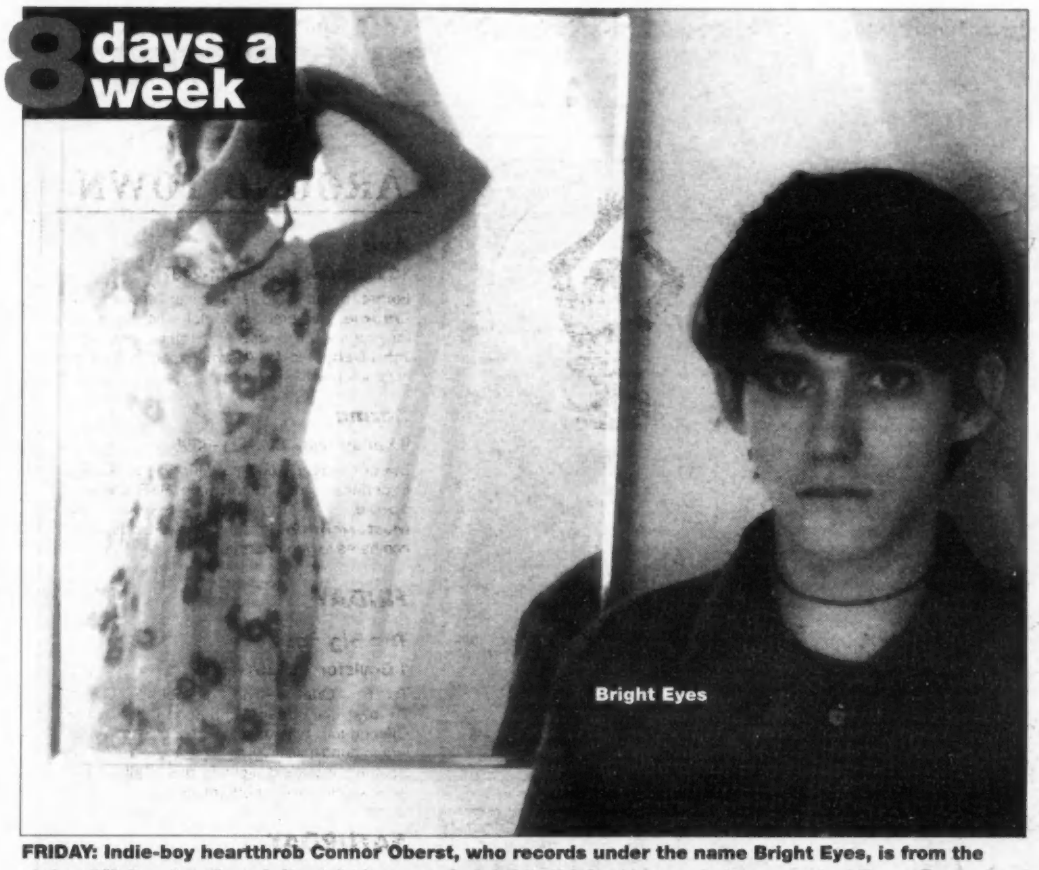


FRIDAY: Indie-boy heartthrob Connor Oberst, who records under the name Bright Eyes, is from the state of Nebraska, though it might be more helpful to think of him as being a child of Bruce Springsteen's *Nebraska*. Oberst has a brittle voice that's prone to cracking dramatically, and a somber world view that's both melancholy and wise. His precocious world-weariness invokes the protective adoration of a faithful who frequently invoke the word "genius" when describing the slow, inflamed ache of his breakthrough *Fevers and Mirrors* (on Saddle Creek, the outstanding indie label he helped to found before his 16th birthday). Tonight Oberst — billed as Bright Eyes, of which he is the sole permanent member — plays a solo show at the Coolidge Corner Theatre, 290 Harvard Street in Brookline, in support of a recent EP, *Oh, Holy Fools* (also Saddle Creek). Simon Joyner opens. The show is being presented by Cambridge's Middle East; call (617) 864-EAST.

Continued from the cover
Garment District for an all-ages show with Red Monkey, Kolya, Panthers, and Erase Errata. That's at 7:30 p.m. at 200 Broadway in Cambridge, near Kendall Square. Tickets are $8; call (617) 864-EAST.

■ SUNDAY 15

FILM. Complementing their folk-art exhibit, the Museum of Fine Arts today begins its series "**American Folk on Film**" with ***Howard Finster: Man of Visions*** (1998), David Carr's look at the octogenarian minister who believes a picture is worth a thousand Words. A self-taught painter, Finster puts his sermons on canvas, creating paintings that have been hip enough to serve as record covers for the Talking Heads and R.E.M. — among those interviewed here is the latter band's Michael Stipe. The film screens for free at noon at 465 Huntington Avenue. Call (617) 369-3440.

■ MONDAY 16

METAL. To which your response

Continued on page 4

SUNDAY: The FNX/*Phoenix* Jazz at the Hatch series kicks off with the one of the best young straight-ahead jazz bands in town meeting one of the greats of the older generation. After graduating from the New England Conservatory in 1949, Andy McGhee played and wrote for Lionel Hampton and Woody Herman as well as appearing with the likes of Count Basie, Dizzy Gillespie, and Sonny Stitt. A Berklee prof for 32 years, McGhee should be a perfect fit with the Rusty Scott Quartet, four young players who get off on sounding old but not old-fogy. From the first note of *Short Bread* (Rusty Jazz), the originals of pianist Scott and saxophonist Tim Mayer ring with bluesy bebop authority. And the band like nothing better than to match Mayer in "battles" with like-minded tenors. That's at 5 p.m. at the MDC Hatch Memorial Shell on the Charles River Esplanade, and as always, it's free. Call (617) 450-6815.

state of the art

10 minutes with Moby

"My reason for putting together Area: One is that there is a lot of music in the world that I love that does not always get the appropriate exposure," says Moby in the official press release for his Area: One tour, which hits the Tweeter Center this Wednesday. The traveling festival, a veritable Mobypalooza, boasts a mainstage line-up so incredible — dirty-South superstars Outkast, pomo-folkie Nelly Furtado, new-metal softies Incubus, and Mr. Moby himself — that publicity for the event seems unnecessary. The second-stage acts alone — trance maestro Paul Oakenfold, ambient-house pioneers the Orb, French house act Rinocerose, hard-house DJ Carl Cox, and Detroit techno legend Derrick May — are solid enough to warrant the $42 admission tag.

But Moby wasn't content to sit back and assume the best, hype-wise. He's been getting on the horn and, under the strict supervision of his publicist, doling out 10-minute interviews (absolutely no more than 10 minutes) to the press. We, of course, were more than happy to take the bait. We were told Moby was to be asked questions only about the tour. We had a little trouble with that restriction. But we figured what the heck — we'd pretend, at first anyway, to play by the rules.

So, uh, Moby: if you could have any line-up, living or dead, for the Area: One tour, who would it be? "That's a tough question," he says, the clock ticking. "I would love to have Björk, and Led Zeppelin, and Gwar, and Public Enemy, and the Sex Pistols, and [DJ] Larry Levan."

So while we're on the subject of Zeppelin, which Moby Dick does he like better, the novel or the song? "I would have to opt for the novel." Why? "Because it's longer. And as much as I like Led Zeppelin, I wouldn't say that 'Moby Dick' — I mean it's a good song, but it's not up there in my Top 20 Zeppelin songs."

Does he get a lot of flack for having so many of his songs licensed for use in television commercials? "Yeah, I get a lot of flack, but at the same time there's no arguing with the fact that when we put out the record, radio wasn't playing it, MTV wasn't playing it, no one was interested. The only people interested were those making movies, TV shows, and commercials. My feeling is that if I've made a record that I'm proud of, then I want people to hear it."

You know, we recently saw an ad for this K-Tel-type compilation called *Smooth Grooves*, and it had one of Moby's tracks on it, alongside Yanni and Enya. Does he mind being lumped in with them? "No, but I don't really think of them as my musical peers. But one thing people aren't aware of is that when a musician gives a record to the record company, the musician never owns the music, so when the record company decides to license songs to things like *Smooth Grooves* and American Express commercials, I really have no say. Imagine if you're an architect: when people move into the house, if they want to make porno films in the basement, you can't really say anything because they own it."

There's a rumor going around town that Moby's dating a waitress at Charlie's Kitchen in Harvard Square. Any truth to that? "Oh, Kelly," he says.

Yeah, is he dating her? "We were dating for a while, but now I would say, well, she lives in New York now." So they're not together anymore. "No." But they were? "Oh yeah, we're dear friends, she's involved in one of the charities that's involved in the tour, Human Rights Watch." And we thought it might be just a seamy, baseless rumor. "No, no, no, it's true." So Moby must be a fan of Charlie's, right? "I've never been there before, at least if it's the place I'm thinking of." It's in Harvard Square, it's got a loud jukebox . . . "I've never been there," the bald one says definitively. "But, yeah, yeah, Kelly — she's a wonderful woman."

And with that, our time was up.

Moby's Area: One tour plays the Tweeter Center in Mansfield this Wednesday, June 18. Call (617) 931-2000.

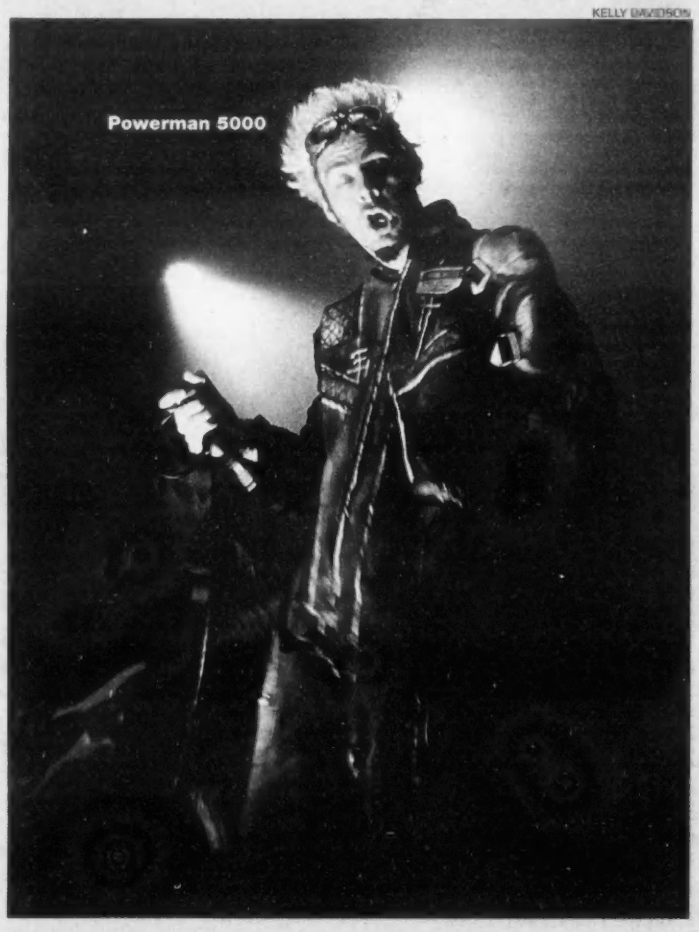
— Michael Endelman

future perfect

■ ***DOOMSDAY* APPROACHETH: Having passed the platinum mark with their breakthrough album, the digi-metal science-fiction epic *Tonight the Stars Revolt!*, homegrown stars Powerman 5000 are set to return later this summer with the eagerly awaited *Anyone for Doomsday?* (both DreamWorks), a taut assault on the senses that boils their video-game rock down to a dozen or so three-minute whiplash-inducing gems. The entire disc clocks in at just over a half-hour; our favorite song thus far is also the oddest, a vocoder-saturated old-school synth-funk track called "Megatronic" that harks back to Afrika Bambaataa's "Planet Rock." Meanwhile, the band are already lining up a fall headlining tour that will bring them to the Palladium, 261 Main Street in Worcester, on September 21. Tickets go on sale Friday the 13th at 3 p.m. over the phone at (800) 477-6849; there's also an Internet-only pre-sale beginning today (July 12) at noon at www.tickets.com.**

■ **MONSTERS OF ART: After the shitstorm down at the Brooklyn Museum of Art over its sensational "Sensation" exhibit, is there really any room left in the visual arts for monstrosity? That's one of the issues that underpins the DeCordova Museum's upcoming "Terrors and Wonders: Monsters in Contemporary Art." The exhibit, which runs September 15 through January 6, features painting, sculpture, and photography from 33 emerging and established artists, and it promises works that illuminate "personal and cultural metamorphoses, humor, and anxieties about biotechnology, spirituality, identity, consumer culture, gender, and the body." There's also a companion exhibit addressing the most popular realm of monsters: "What's Under the Bed? Monsters in Children's Book Illustration." The DeCordova is at 51 Sandy Park Road in Lincoln; call (781) 259-8355.**

KELLY DAVIDSON



8 days a week

Continued from 3

should be, 'Yeah, but what *kind* of metal?' Oh, all kinds. Tonight at the FleetBoston Pavilion, you've got your convocation of wanky guitar-deity types in the form of the G3 Tour. The fairy godfather of all dweeby virtuosos, **Joe Satriani** hauls out a couple of his protégés: **Steve Vai** remains the only guitarist whose résumé includes playing with Frank Zappa and David Lee Roth; and **John Petrucci** is the guy from Berklee-bred prog-fusion cats Dream Theatre. The Pavilion is on Northern Avenue, next to the World Trade Center; call (617) 931-2000.

Satch's last studio album, *Engines of Creation* (Sony), which included a song called "Borg Sex," found him in the pratfall of an '80s-metal dude attempting, several years too late, to go techno. And now local-boy-done-good Gary Cherone is in the same boat. The former Extreme and Van Halen singer has been taking it easy these past couple years — his highest-profile gigs, in local musical theater, have merely proved that when you're licking your wounds, there's no tastier role than Jesus. But it's his second stint in the Boston Rock Opera's *Jesus Christ Superstar* — for which he flipped sides and portrayed the ol' Biblical backstabber — that's echoed in the name of Cherone's new rock band, **Tribe of Judah**. This dark, dense, industro-metal project has a self-released four-song EP out and a gig tonight at the House of Blues, 96 Winthrop Street in Harvard Square. Call 491-BLUE.

Seven Chances

Meanwhile, **Cephalic Carnage** (cephalic from the Middle French adjective *céphalique*, in turn from the Latin adjective *cephalicus*, meaning "head"; it's all a fancy term for a particularly brutal skull wound) are a relatively new Discordance Axis-style grindcore band — which is to say their album *Exploiting Dysfunction* (Relapse) carries speed, density, and noise to nasty free-improv conclusions. Tonight they're at the Middle East, 480 Mass Ave in Central Square. Call (617) 864-EAST.

FILM. Today at the Harvard Film Archive's **Director's A-Z** series the "K" is silent as two classics from the 1920s are screened. Lev Kuleshov was a seminal figure in early Soviet cinema, but his heart was really in broad generic action and slapstick comedy, as can be seen in ***The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks*** (1924), in which a staid Yankee checks out the Motherland and ends up a fan of Lenin. It screens at 7 p.m. And if you thought Chris O'Donnell's *The Bachelor* was awful, check out the film it ripped off, Buster Keaton's ingenious ***Seven Chances*** (1925). Buster will win an inheritance if he gets married before 7 p.m., and that initiates some of the most brilliant and surreal sight gags in Hollywood history, including a pursuit by a horde of brides and a nightmarish avalanche. It screens tonight at 9 p.m. That's at the Carpenter Center, 24 Quincy Street in Harvard Square, with Yakov Gubanov at the piano. Call (617) 495-4700.

BASKETBALL. Inasmuch as we'd like to forget, at least for a few months, that in theory Boston still maintains a professional basketball franchise, the NBA's traveling fan circus is sure to dredge up unwelcome memories. The fair begins today at the Clark Athletic Center Gymnasium at UMass-Boston, featuring a week-long exhibition series that pits NBA roster players, free agents, and rookies from 10 teams — including the Celtics, the 76ers, the Knicks, and the Pacers — against one another in a round-robin tournament. The four-a-day (five on weekends) exhibition games take place today through next Sunday; tickets, at $8 each, entitle you to a doubleheader. Also on hand will be the NBA's "Jam Van," an 18-wheeler that converts into a 5000-square-foot interactive fan exhibit; it's open daily from 11 a.m. to 4:30 p.m. through Sunday. Admission to the "Jam Van" is free; tickets for the exhibition games are available at the FleetCenter box office, at www.celtics.com, through Ticketmaster at (617) 931-2000, or by calling (800) 4NBA-TIX.

■ TUESDAY 17

BLUES PUNK. What hath Fat Possum wrought? Back when Doo Rag were the only game in town, we never thought we'd see the day when there were too damn many young white guitar-drums duos purporting to carry on the legacies of Son House and the Cramps. But what with the White Stripes, our own Mr. Airplane Man, the Soledad Brothers, former Doo Ragger Bob Log III, and a whole tag-team league of palookas strumming the garage-punk blues, we've started to lose track. So we're glad someone recommended we take a listen to the **Immortal Lee County Killers**, yet another blues-punk duo with all the right tastes and just enough slop to get the job done. They're at the Middle East tonight with a catchy new Soundgarden-like hard-rock band called **Quitter**. That's at 8 p.m. at 472 Mass Ave in Central Square. Call (617) 864-EAST.

■ WEDNESDAY 18

POP. As half of the Northwest indie-pop duo the Spinnanes, **Rebecca Gates** was one of the best-regarded female voices in the genre. Now based in Chicago — her Spinnanes bandmate Scott Plouf having taken up residence in Built To Spill — Gates has just issued a delightful solo debut EP, *Ruby Series* (Badman). The disc finds her no longer constrained by the spareness of her ensemble: with the help of Tortoise mastermind John McIntyre and players from the Windy City indie/improv scene, she's made an album of mature, soulful ballads with the occasional jazzy twist. She's supporting the disc with a tour that brings her to the Middle East tonight with Ida's Karla Schickele. That's at 472 Mass Ave in Central Square. Call (617-864-EAST).

FILM. After their plane crashes right in the middle of you-know-where, Sam Neill, William H. Macy, Tea Leoni, and Trevor Morgan spend the next two hours trying to avoid becoming dino McNuggets in ***Jurassic Park 3***, which opens today. Joe (*Jumanji*) Johnston directs this time out.

■ THURSDAY 19

BOOKS. There's probably no more enduring album in jazz than Miles Davis's *Kind of Blue*. Recorded in 1959, it still sells, we're told, a steady 5000 copies a week. For many listeners, it's an introduction to modern jazz, and it's definitive — as sound, image, nostalgia, what have you. So central is the album to the *idea* of jazz that last year it prompted two books: Ashley Kahn's *Kind of Blue: The Making of the Miles Davis Masterpiece* (Da Capo), and **Eric Nisenson**'s *The Making of Kind of Blue: Miles Davis and His Masterpiece* (St. Martin's). Kahn's book is the prettier one, with lots of photos and a take-by-take narrative of the album's creation. Nisenson is more of a context man, with chapters devoted to individual players on the date: Cannonball Adderley, John Coltrane, Bill Evans, plus a chapter on George Russell that makes a good argument for that composer's overwhelming influence not only on *Kind of Blue* but on much of jazz since. Nisenson, who's also written books on Miles, Coltrane, and

WEDNESDAY: Two new exhibits opening today in Boston focus on contemporary documentary photography. The Institute of Contemporary Art unveils "The Social Scene," which traces the genre from its activist leanings in the 1930s through the increasingly personal visions that emerged in the 1980s. The exhibit has some 250 images from the collection of the Museum of Contemporary Art in Los Angeles, including photos by Diane Arbus, Brassai, Robert Frank, Lee Friedlander, Helen Levitt, and Danny Lyon. (A related show featuring images by the aforementioned runs concurrently at the Robert Klein Gallery, 38 Newbury Street; call 617-267-7997.) "The Social Scene" runs July 18 through September 30 at the ICA, 955 Boylston Street; call (617) 266-5152. Meanwhile, the Bromfield Art Gallery opens an exhibit of photographs from Project Image, a program for area teenagers run by the Boston Photo Collaborative, which has since 1991 given more than 100 teens access to the tools of the trade. "Seeing Teens: Teenagers' Photographs from Project Image," curated by Phillip Jones, is a survey of the Project's work, and it runs July 18 through 28. The gallery is at 560 Harrison Avenue; call (617) 451-3605.

Sonny Rollins, comes to Borders, 10-24 School Street, this afternoon at 12:30 p.m. Call (617) 557-7188.

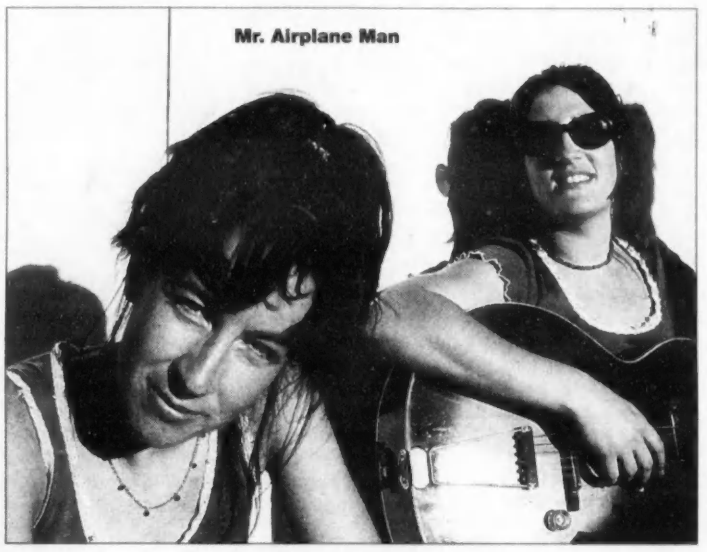
FILM. The Ernst "Lubitsch touch" distinguishes the letter "L" in the Harvard Film Archive's alphabetical round-up of the world's great directors. You can read about ***Design for Living*** (1933) on page 3 of the Arts section; it screens at 7 p.m. Then at 8:45 p.m. we get Lubitsch's sardonic, hilarious, and moving ***To Be or Not To Be*** (1942), in which Jack Benny and Carole Lombard play thespians who use Shakespeare to foil the Nazis in occupied Warsaw. That's at the Carpenter Center, 24 Quincy Street in Harvard Square. Call (617) 495-4700.

■ AND BEYOND

MUSIC. And you thought Friday the 13th was supposed to be an unlucky day. Turns out Friday July 20 isn't all that lucky either, at least in New England. That was the planned arrival of the Pet Shop Boys' Wotapalava tour — a kind of gay Lollapalooza — at the Tweeter Center; the entire affair was cancelled after Sinéad O'Connor backed out. July 20 was also to have seen an appearance by former Supreme Mary Wilson at the Cape Cod Melody Tent in Hyannis, but her tour has been cancelled as well. We hesitate to remind you, for fear of jinxing it, that the excellent Commonwealth Shakespeare Company's annual free engagement on Boston Common — this year's selection is ***Twelfth Night*** — is scheduled to begin performances on July 20. Provided, of course, it doesn't rain. *Twelfth Night* runs through August 5 at the Parkman Bandstand. Call (617) 423-7600, or visit www.commonwealthshakespeare.org.

next weekend

ArtBeat


Mr. Airplane Man

"A lot of Somerville's claim to fame over the past couple of years has been that it's a hip place to live," says Somerville Arts Council board member Jennifer Evans, one of the folks behind next weekend's annual ArtBeat festival in Davis Square. "And that's due, along with the end of rent control in Cambridge, to Somerville's being viewed as a cool place for creative people to live, a place that's good to art and that celebrates artists."

Certainly these things must matter, at least as much as the quality of schools and the ready availability of designer coffee. One would like to live in a place one believes is enlightened — a place that supports, rather than grudgingly tolerates, a community of creativity. Not that there aren't practical incentives for marketing one's working-class town as a bohemian mecca. But it's kinda nice — isn't it? — to have an arts council and a chamber of commerce find some common turf, and on the Red Line, no less.

ArtBeat, Somerville's inclusively eclectic annual arts festival, has grown over the past 15 years from a small volunteer-based enterprise to an organization with a couple of full-time employees, an active board of directors, and a huge volunteer support staff. It draws on a generous arts grant from the state; Somerville gets a juicy cut because of its high population density. And since 1995, the Windows Art Project has commandeered Davis Square storefronts during the week leading up to the festival to transform the sidewalk into a massive, playful, public-art installation.

This year's festival begins next Thursday, July 19, with a 7 p.m. parade and concert — featuring the gonzo Chandler Travis Philharmonic — in Seven Hills Park; there's also a 7 p.m. concert in the park on Friday night. On Saturday, Davis Square is closed to traffic for the main event, which offers a large pedestrian midway of crafts, food, and artwork; music on an outdoor stage (including the Silver Leaf Gospel Singers, the garage-blues duo Mr. Airplane Man, local indie-pop faves Francine, and avant-garde improv institutions the Binary System); a modern-dance showcase at the Somerville Theatre; folk-arts performances at the Works Theater; and roving performances from teen hip-hop groups and others. The outdoor events are free; a $3 donation gets you a dogtag good for admission to all the indoor events.

ArtBeat runs July 19 through 21 in and around Davis Square. On July 21, performers on the outdoor Park Stage include Bim Skala Bim, the Binary System, Francine, Dana Colley, Mr. Airplane Man, Halali, the Silver Leaf Gospel Singers, and the Dave Foley Band, beginning at noon. A dance showcase at the Somerville Theatre, 55 Davis Square, includes performances beginning at 1 p.m. by Jody Weber and Dancers, Snappy Dance Theater, and the Boston Tango School. The Works Theater, 255 Elm Street, hosts Ricardo Frota, Rosalita's Puppets, Motoko, and a Puppet Slam beginning at 1 p.m. For more information, call (617) 625-6600, or visit www.somervilleartscouncil.org.

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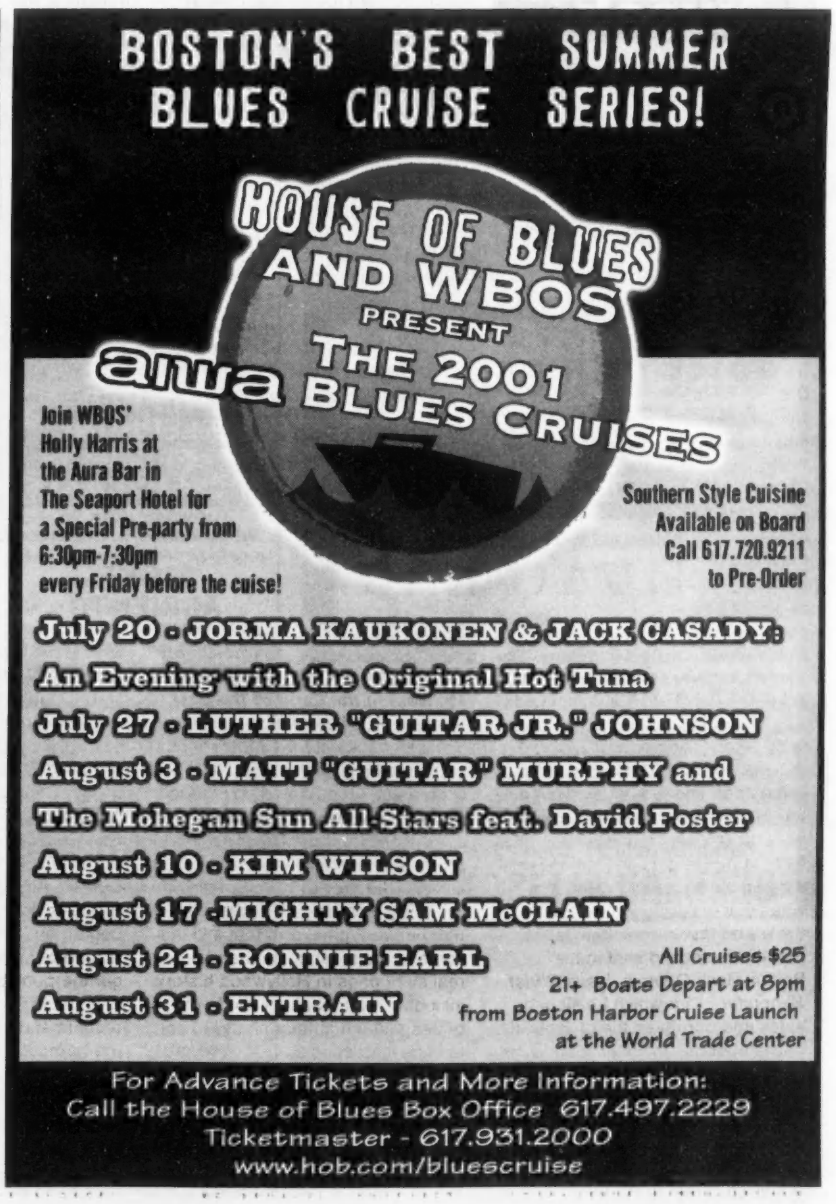
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Wednesday July 18 7:30pm 18+
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CONTROL GROUP
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Friday July 13
HELICOPTER HELICOPTER
DAVE AARONOFF & THE DETAILS
REVERSE

Sunday July 15
Reggae Sunday
W/ DJ K-DON
SHADOWZ

Monday July 16
MONSTA MONDAYS
W/ DJ KAPT KRUNCH
UNEARTH
THE SKY CAME FALLING
MOST PRECIOUS BLOOD
MAHARAHJ

Wednesday July 18
FUNK & GROOVE
DJ TIM COLLINS
MUMBO JUMBO
AND GUESTS

Thursday July 19
THE UNDERGROUND
W/ DJ MARK HAMILTON
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Friday July 20
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GAGE
CAVE

Sunday July 22
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TOXIC NARCOTIC
AND MOLOTOV COCKTAIL
THEN @ 10pm
Reggae Sunday
W/ DJ K-DON
HOT LIKE FIRE

Monday July 23
MP3.COM AND HEINEKEN PRESENTS:
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ROCKET SCIENCE

Tuesday July 24
SPECIAL EARLY SHOW
DOORS AT 6PM / SHOW AT 7PM
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Wednesday July 25
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SUSPECT DEVICE

Friday July 27
THE ROYAL FAMILY
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listings

JIGGLE *play their final gigs on Thursday and Friday at Harpers Ferry.*

To place a listing: bring it or send it to Listings, Boston Phoenix, 126 Brookline Ave., Boston 02215, at least eight days before the issue in which it would appear. Listings can also be faxed to 859-8201. We can't take any listings over the phone. There is no charge, but your copy may be rewritten due to space limitations. Include the time of the event (or the hours that a gallery or museum is open to the public), date, place, a description of the event, how much it costs, and a phone number that can be published. Specify whether admission is free; listings will not be published without price information. If the information is for an event or exhibit lasting more than one week, specify the dates of the issues in which you would like the listing to appear. Repeat listings may be deleted due to space limitations.

Theater listings are separate; send them by 2 p.m on Thursday to "Play by Play". Auditions, classes, religious services, reunions, and events requiring advance registration are not listed here: call Phoenix Classifieds at 859-3300 to take out an ad. Unsolicited photographs are considered for publication but are not returned to senders.

NOTE: ABSOLUTE LISTINGS DEADLINE IS WEDNESDAY AT 5 P.M. FOR THE FOLLOWING WEEK'S ISSUE. To be considered for "Hot Tix," the deadline is a week earlier; to be considered for "Next Weekend," two weeks earlier.

clubs

THURSDAY 12

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. Dime Store Gypsies, Konks, Turpentine Brothers.
ACTON JAZZ CAFE, Acton. "Blues Jam" with Mike Avery, BJ Magoon & Lenny Ball.
AER, Boston. "Tundra" with DJs Eli, Fernando & Mike.
AN TUA NUA, Boston. Hip-hop and Top 40 with DJ Ren Justice.
ARIA, Boston. Eurohaus and Latin house with DJs Eddy K and J.C.
A5220, Providence, RI. Gloria Deluxxe, Eyesores, Panic Band.
THE ATTIC, Newton Centre. Almost Speechless, Photoflash, Jaded Salingers.
AVALON, Boston. At 7 p.m., Doves, Webb Brothers. At 10 p.m., "International Thursdays," Eurohaus with DJ Manolo.
THE AVENUE, Allston. "WFNX Avenue Lounge Night."
AXIS, Boston. At 10 p.m., "Chrome," house and trance with DJs John Debo and Ali Ajami plus special guest DJ Lucien Foort.
THE BEACHCOMBER, Quincy. Didn't Planet.
BILL'S BAR, Boston. At 9 p.m., "Underground Thursday" with DJ Mark Hamilton plus special guests Major Major, Linus.
BLACKBURN TAVERN, Gloucester. Spirit House.
BLACK HORSE TAVERN, Boston. Pete Palladino & Gabe Lopez.
BLACKTHORNE TAVERN, S. Easton. Sean Kane.
BOB'S GRILLE & PUB, Bridgewater. Controlled Aggression, Killgrip, Blindsided.
BOB THE CHEF'S, Boston. Joe Bargar & the Soul Providers.
THE BURREN, Somerville. Front Room: "Irish Seisiun."
BUZZ BOSTON/EUROPAPA, Boston. "Absolute," house & trance with DJ Stezo.
CAFFE ITALIA, East Boston. Al Vega Trio.
CANTAB LOUNGE/THIRD RAIL, Cambridge. Upstairs: Little Joe Cook & the Thrillers.
CENTER FOR THE ARTS IN NATICK, Natick. "Acoustic Open Mic" with Mieka Pauley, Oen Kennedy.
CLUB BOHEMIA/KIRKLAND CAFE, Somerville. 12 Step Process, Fly Danny Glick, Mr. Curt Trio, Tyler Wood Organ Combo.
CLUB PASSIM, Cambridge. Kennedys, Bob Malone.
COLONIAL INN, Concord. John Fitzsimmons.
DICK'S LAST RESORT, Boston. Brick Park, Danny Tucker & the Vibe Tribe Reggae Band.
DODGE STREET BAR & GRILL, Salem. Rumbletones.
EMBASSY, Boston. At 10 p.m., "International Thursdays," Latin house with DJ Anthony.
EMILY'S, Boston. International Night with DJ Maurizio.
ENCORE, Boston. Michelle Currie.
THE EXCHANGE, Boston. "Heaven & Hell," house and hip-hop with DJs Chaos and 7L.
THE GOOD LIFE CAMBRIDGE, Cambridge. Jose Ramos & the Special Blend.
THE GOOD LIFE DOWNTOWN, Boston. Mickey Bones & the Jump Crew.
GREEN DRAGON, Boston. Spitting Vinnies.
GREEN STREET GRILL, Cambridge. "Latin Night."
HARPERS FERRY, Allston. Jiggle.
HARRY'S TOO RESTAURANT, Westborough. Jim Porcella Jazz Trio.
HENNESSY'S, Boston. At 5:30 p.m., Undercover. At 9 p.m., Return.
HOUSE OF BLUES, Cambridge. Tom Tom Club.
IMPROVBOSTON THEATRE, Cambridge. Charlie Kohlhase, David Wertman, Lou Grassi.
JOHNNY D'S, Somerville. Adrian Sicam, Jack & Present Company.
JOHN STONE'S INN, Ashland. Jonathan Sanson.
JULIET'S, Woburn. "Club Classics and Top 40" with DJs Bob and Joe Jazz.
KARMA CLUB, Boston. At 10 p.m., "Speed," hip-hop and house with DJ Bruno.
KENDALL CAFE Cambridge. Mark Erelli, Stephen Kellogg, Pat Burtis, Alastair Moock.
LAVA BAR, Boston. "Bootyque" with DJ Brother Cleve.
LINWOOD GRILLE, Boston. Slater, Fastlane, Prizefighter, Jericho.
LIZARD LOUNGE, Cambridge. At 7 p.m., Bill Janowitz, Treat Her Right, Maggie Pierce & EJ.
LUCKY DOG MUSIC HALL, Worcester. Ho Ka Ha, Edgy, Quick Fix, Awakening Stick.
MADFISH GRILLE, Gloucester. Grupo Fantasia.
MIDDLE EAST, Cambridge. Upstairs: Crooked Fingers, Johnny Dowd. Downstairs: Yellowman & the Sagittarius Band.
MIDWAY CAFE, Jamaica Plain. "Dyke Night."
THE MODERN, Boston. At 10 p.m., "International Thursdays."
OAK BAR, Boston. Steve Soares.
THE PALLADIUM, Worcester. Saves the Day, Anniversary, Dashboard Confessional, Hot Rod Circuit.
PARADISE ROCK CLUB, Boston. At 10 p.m., resident DJs Lenny C and G Love.
PHOENIX LANDING, Cambridge. "Elements," drum 'n bass with DJs Crook, Lenore, and Rando.
POLLY ESTHER'S, Boston. "Charlie's Angels Night" with DJ Beez.
PURPLE SHAMROCK, Boston. Jim Plunkett.
THE RACK, Boston. Catunes.
RHYTHM & SPICE CARIBBEAN GRILL, Cambridge. Reggae with DJ Evalast.
RIO GRANDE CAFE MARBLEHEAD, Marblehead. Buzzard's Blues Band.
THE ROXY, Boston. At 10:30 p.m., "The Latin Quarter."
THE SAD CAFE, Plaistow, NH. Fall Out, High Society, Flyway.
SEA NOTE, Nantasket Beach. Fishbowl.
SIDEWALK CAFE, Salisbury. Earl B & Co.
SIT 'N BULL PUB, Maynard. Rip Chords.
SKY BAR, Somerville. Hurricane Jane, Dress Betty, Nimmer.
SUGAR SHACK, Boston. "Candyland," hip hop, house, and Top 40.
SW1, Boston. "Downtown" with DJ G2.
TIR NA NOG, Somerville. Coots.
TOAD, Cambridge. Fooled by April, Family Jewels.
TOP OF THE HUB, Boston. Jeff Auger Trio.
TRATTORIA IL PANINO, Boston. "Young Professionals Club."
T.T. THE BEAR'S PLACE, Cambridge. Add N

Continued on page 8

CLUB DIRECTORY

ABBEY LOUNGE (617-441-9631), 3 Beacon St., Somerville.
ACTON JAZZ CAFE (978-263-6161), 452 Great Rd., Acton.
AER (617-292-3309), 25 1/2 Kingston St., Boston.
AN TUA NUA (617-262-2121), 835 Beacon St., Boston.
ARIA (617-338-7080), 246 Tremont St., Boston.
AS220 (401-831-9327), 115 Empire St., Providence, RI.
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THE ATTIC (617-964-6684), 107 R Union St., Newton Centre.
AURORA (617-350-6001), 300 Congress St., Boston.
AVALON (617-262-2424), 15 Lansdowne St., Boston.
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AXIS (617-262-2437), 13 Lansdowne St., Boston.
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BEANTOWN MADNESS (781-729-2565), at Remington's, 124 Boylston St., Boston.
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BLUESTONE BISTRO (617-254-8309), 1799 Comm. Ave., Brighton.
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DICK DOHERTY'S AT THE CHINA BLOSSOM (800-401-2221), Rte. 125, North Andover.
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LAVA BAR (617-267-7707), 575 Comm. Ave., Boston.
LILLI'S (617-591-1661), 808 Somerville Ave., Somerville.
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Proffessor Harp
Saturday, July 14
Palabra
Thursday, July 19
Liam Maloney
Friday, July 20
Typhoon Ferri
Saturday, July 21
Adam Ainsley

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~3PM~
JABE
~5PM~
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7PM
TARBOX RAMBLERS
BACK ROOM
2PM TO 1AM
~2PM~
HUGH MCGOWAN OPEN MIC
~4PM~
THE BURREN CEILI BAND
W/ GER COONEY SET DANCERS & JOE DELANEY
~9PM~
THE SWINGIN' JOHNSONS
FRONT BAR
~2PM~
THE GANNON FAMILY
~6PM~
KATHLEEN CONNEELY TINA LECH & TED DAVIS
~10PM~
GEORGE KEITS DAN ISACSON & BRIAN HESLON
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SHAKE WHAT YOUR MOMMA GAVE YOU
Disco Hip Hop Top 40
DJ Ren Justice
Saturday, 7/107
BOOM BOOM ROOM
with DJ Vinny • New Wave, One Hit Wonders, & Disco
Sunday, 7/15
5:30-7:30pm Samea Wilson & The Gin House Heroes
10pm Resurrection
The Trance Techno Experience
w/ guest Ian Nakamoto and opening set by Dano
Monday, 7/16
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MERRIE AMSTERBURG
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BASTILLE DAY A-GO-GO
X-MEMBERS OF SLIDE
SHAUN WOLF WORTIS & SUZI LEE
CYNTHIA VON BUHLER
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THE POETRY SLAM @ 7:00
THE POETRY JAM @ 9:00
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featured poet: U-MELENI & GHETTO
Monday 7/16
(7-9 PM) KIM & JOSH'S THEATRICAL OPEN MIC
(10 PM) THE FRINGE
Tuesday 7/17
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LEARNED EVOLUTION
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Origin / Ground Zero / Blood Has Been Shed
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THE MOVELIFE / THURSDAY / RISE AGAINST
TUESDAY, JULY 17 – 7PM DOORS
NOTHINGFACE
DOG FASHION DISCO
NULLSET (RECORD RELEASE SHOW)
EASTCIDE
THURSDAY JULY 19 6:30 DOORS
CRADLE OF FILTH
NILE • GOD FORBID • KILLSWITCH ENGAGE
FRIDAY JULY 20, 7:00PM DOORS
shine on 2001
Saturday July 21 7pm Doors
DJ Keoki / Micro / J Smooth
Venom / Scottie Marz / Knowledge
Tommie Gunn / Nomad / Gil-T / Midas
Sanford vs. Albino / Sonic B.
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(FR. VH-1'S "BANDS ON THE RUN")
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STONE SOUP POETRY
TUES 7/17 18+ $10ADV/$12DOS 8:00PM
THE POSIES
PERNICE BROTHERS
THE CHAMBER STRINGS
THURS 7/19 18+ $8
LITTLE HORSE
MISS FORTUNE • 707
FRI 7/20 18+ $12
GAMELAN PRESENTS:
PERCY HILL
SHAKE SENORA • VOGONZ
SAT 7/21 18+ $12
BLAKE BABIES
WHEAT
MON 7/23 18+ $15 8:00PM
GUIDED BY VOICES
ONEIDA
UPCOMING
7/22 MASSDASUV DA UNIVERZ
7/25 SUGAR CULT
7/26 RR. UF (RECORDING FOR LIVE ALBUM)
7/28 DARKBUSTER, TOMMY AND THE TERRORS
8/03 IAN SKALA BIRI
8/09 T-HOUSE OF THE ALMIGHTY
8/10 MURDER CITY DEVILS
8/17 GRAVEL PIT, MADA SURF
8/18 MACHINERY HALL, C&O
8/22 GRANT LEE PHILLIPS
9/11 UNWOUND
9/16 PEDRO THE LION
9/19 EL VEZ
UPSTAIRS
THURS 7/12 18+ $8ADV/$10DOS
CROOKED FINGERS
JOHNNY DOWD
FRI 7/13 18+ $7
YEAR OF OUR LORD • HUMANS BEING
CANNAE • KOBE TAI
SAT 7/14 18+ $8
PSYCHOTIC LARRY • CANINE
MARY FRANKSTER • TOOTSIE
SUN 7/15 18+ $8
TEAM ESPO PRESENTS:
DROWNING MAN
PICTURES OF GABRIEL
PURITY'S FAILURE • ABSOLVE
MON 7/16 18+ $10
CEPHALIC CARNAGE (RELAPSE REC.)
NEURAXIS • STASIS • KEVORKIAN
TUES 7/17 18+ $8
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QUITTER • MR. AIRPLANE MAN
GLORY STOMPERS
WEDS 7/18 18+ $8
REBECCA GATES • K
THURS 7/19 18+ $8
HELMS
ALBUM LEAF (TIGERSTYLE REC.; MEM OF TRISTEZA)
ALHOA (POLYVINYL REC.) • LANDING
FRI 7/20 18+ $7
MASS • RAINSHINE
BUCK 50 • JOE FELONI
SAT 7/21 18+ $7
DEVOUR • STEELHEAD
LIQUOR TRICKS • HIGH SOCIETY
UPCOMING
7/25 PLEASURE FOREVER (X-VSS; SUBPOP REC.)
7/26 THREE DAY THRESHOLD
7/28 THE DAMN PERSONALS, THE GREENHORNES
7/29 DREXEL, MANCAIN
7/31 AMERICAN STEEL (DISCHORD REC.), LAURENCE ARMS
8/01 CAVE IN, CANCER CONSPIRACY
8/02 6PM HIM, ALEX BLAKE
10PM PURPLE IVY SHADOWS
8/04 4:30PM VICTORIA WILLIAMS
9:00PM CHELSEA ON FIRE
8/05 MIRA (PROJEKT REC.)
8/06 THE RAPTURE, QUIX*O*TIC
8/08 DÄLEK, DNS (MEMS OF FIREBIRD BAND)
8/09 MILLIGRAM, BOTTOM
8/10 HIS NAME IS ALIVE, RETSIN
8/16 CLEM SNIDE (SPINART REC.), PEE WEE FIST
8/18 PINBACK, CERTAINLY SIR
8/21 TED LEO PHARMACISTS, THE IVORY COAST
CORNER
7/12 10PM BOARD OF EDUCATION
7/15 10PM BALLA TOUNKARA
7PM BENNY UPTON
1PM NOAH MALTSBURGER
7/16 10PM TOM BIANCHI & JASON GARDNER
7/18 10PM BELLY DANCING

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RANI ARBO & DAISY MAYHEM

FRIDAY, JULY 13- R&B/SWING
LOVE DOGS

THURSDAY, JULY 19- ROOTS ROCK FR LOUISIANA
IGUANAS

SATURDAY, JULY 14- BLUES GUITAR
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WITH
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JULY 28- BOSTON HORNS /MARY ANN REDMOND
JULY 31- KEVIN SO
AUG. 1- ACOUSTIC SYNDICATE
AUG. 2- GENO DELAFOSE
AUG. 4- BLAZERS
AUG. 7- WAIFS/AMY FAIRCHILD

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Continued from page 6

to (X), Freezepop, Hip Tanaka.
VENU, Boston. "Swank," Top 40 and house with DJ Adilson.
VERTIGO, Boston. "Legacy," deep house and garage with DJs Max and E2E4.
WALLY'S CAFE, Boston. "Latin Jazz."
WELLFLEET BEACHCOMBER, Wellfleet. Who's the Fat Guy?
WONDER BAR, Allston. Grant Langford Review.
THE YARD ROCK, Quincy. Red Beans.
YESTERDAYS/SOUNDSTAGE, Boston. "Liquid" with DJs Chris DeSimone and Jynx.

FRIDAY 13

See Club Directory for phone numbers and addresses.

ACTON JAZZ CAFE, Acton. Miles Donahue Quartet.
AER, Boston. "Deep Sessions" with DJs Peter & Gerry.
AN TUA NUA, Boston. Top 40 with DJ Vin.
ARIA, Boston. "Tempted," house with DJ Raffi.
AS220, Providence, RI. Jim James Band, Subject, Tim Fee.
ATLAS DANCE, Boston. "Top 40 Dancing."
THE ATTIC, Newton Centre. Palabra, Violet Tide, Pete Palladino.
AVALON, Boston. At 10 p.m., "Avaland" with DJ Ali Ajami plus special guest DJ Ian Pooley.
THE AVENUE, Allston. "TGIF Night."
AXIS, Boston. Downstairs: at 10 p.m., "Spin Cycle," house with DJ Tym Ryan. Upstairs: at 10 p.m., retro pop with DJ David James.
BACKSTAGE, Boston. Top 40 with DJ Johnny C.
THE BEACHCOMBER, Quincy. Draw the Line, Entropy.
BILL'S BAR, Boston. Helicopter Helicopter, Dave Aaronoff & the Details, Reverse.
BLACKBURN TAVERN, Gloucester. Chris Fitz Band.
BLACK HORSE TAVERN, Boston. Professor Harp.
BLACKTHORNE TAVERN, S. Easton. Sam Hooper Trio.
BLUESTONE BISTRO, Brighton. Phil Donatelli.
BOB THE CHEF'S, Boston. Groove 2 This.
BULL RUN, Shirley. Colin Hay, Mark Fisher.
THE BURREN, Somerville. Front Room: "Irish Seisiun."
BUZZ BOSTON/EUROPA, Boston. Grand opening, "The Lava Bar: Girl's Night Out," house and trance with DJ Melinda.
CAFFE ITALIA, East Boston. Al Vega Trio.
CANTAB LOUNGE/THIRD RAIL, Cambridge. Upstairs: Little Joe Cook & the Thrillers.
CENTER FOR THE ARTS IN NATICK, Natick. Taproot.
CHAPS, Boston. "Freak" with DJ Richie Rich.
CLUB BOHEMIA/KIRKLAND CAFE, Somerville. Wild Card, Classic Ruins, Wicked Automatics, Mickey Bliss Organ Combo.
CLUB PASSIM, Cambridge. At 7 p.m., Burns Sisters, Thea Hopkins. At 10 p.m., Lowen & Navarro.
COLONIAL INN, Concord. Workingman's Jazz Duo.
COMMON GROUND, Allston. Beat Soup, Immortal Alice.
COPPERFIELD'S, Boston. Stout.
DICK'S LAST RESORT, Boston. Booty, Danny Tucker & the Vibe Tribe Reggae Band.
DODGE STREET BAR & GRILL, Salem. Muthas Miystake.
EMBASSY, Boston. At 10 p.m., "Revolution," house with DJ J.C.
EMILY'S, Boston. Top 40 with DJ Renell.
ENCORE, Boston. Jan Peters.
END ZONE, Foxboro. Backlash.
THE EXCHANGE, Boston. House and hip-hop with DJs Tiziano & Maurizio and G-Squared.
THE GOOD LIFE CAMBRIDGE, Cambridge. Nick Goumas Quintet.
THE GOOD LIFE DOWNTOWN, Boston. Booty Juice.
GRAND CANAL, Boston. Tom Pitman.
GREEN DRAGON, Boston. Classic Trax.
THE GREEN ROOM, Providence, RI. Midnight Creeps.
GREEN STREET GRILL, Cambridge. Tarbox Ramblers.
HARPERS FERRY, Allston. Jiggle.
HENNESSY'S, Boston. At 5 p.m., Me & Julio. At 9 p.m., DJ Bill.
HOUSE OF BLUES, Cambridge. Little Milton.
IRISH EMBASSY PUB, Boston. DJ Cadillac.
JOHNNY D'S, Somerville. Love Dogs.
JOHN STONE'S INN, Ashland. Joe Mack Blues Band.
JOKERS NIGHTCLUB, New Bedford. Planet Groove.
JUKEBOX, Boston. Top 40 and retro dance night.
JULIET'S, Woburn. "Club Classics and Top 40" with DJs Bob and Joe Jazz.
KARMA CLUB, Boston. At 9 p.m., "American Karma," Top 40 with DJ Tim Collins.
LAVA BAR, Boston. "Life," deep house with DJ Fran.
LILLI'S, Somerville. Humming.
LIZARD LOUNGE, Cambridge. Merrie Amsterburg.
LUCKY DOG MUSIC HALL, Worcester. Medium, Nasty Foot, Musclecah, Shortfuse.
LUPO'S HEARTBREAK HOTEL, Providence, RI. Max Creek.
MADFISH GRILLE, Gloucester. Love Whip.
MATRIX, Boston. At 9 p.m., Hi-Energy Dance with DJs MacGyver and Pedro Gonzalez.
McGANN'S, Boston. DJ Static.
MIDDLE EAST, Cambridge. Upstairs: Spyndakit, Say Hi to Lisa, Nebulas. Downstairs: Beatnuts, Arsonists, Kabir.
MIDWAY CAFE, Jamaica Plain. Sugarbomb, Gout 32, Johnnies.
MR. DOOLEY'S TAVERN, Boston. Brogue.
THE MODERN, Boston. At 10 p.m., "Revolution," house with DJ Eddie K.
OAK BAR, Boston. Steve Silverman Jazz Quartet.
O'LEARY'S, Brookline. Tom Dean.
THE PALLADIUM, Worcester. Catastrophic, Diecast, Vader, Skinless, Origin, Ground Zero, Blood has Been Shed, All That Remains.
PARADISE ROCK CLUB, Boston. Sheila Divine, Creature Comforts.
PHOENIX LANDING, Cambridge. Disco, hip-hop, and Top 40 with DJ Ren Justice.
P.J. RYAN'S, Somerville. Pete Massa.
POLLY ESTHER'S, Boston. At 9 p.m., "Left Over Lounge Party" with DJ Angie C.
PORTERS, Boston. Time Well Spent.
THE RACK, Boston. Central Basement.
RALPH'S, Worcester. Dennis Brennan Band.
RHYTHM & SPICE CARIBBEAN GRILL, Cambridge. Jack Lee & Diversity.
RIO GRANDE CAFE MARBLEHEAD, Marblehead. Nicole Nelson.
THE ROXY, Boston. At 10:30 p.m., "Global Friday," house with DJ Felix.
RYLES, Cambridge. Patricia Adams.
THE SAD CAFE, Plaistow, NH. Ami Verrill, Seraph, Even-Tide, Social Device.
SCULLERS, Boston. Jimmy Smith.
SEA NOTE, Nantasket Beach. Lil' Ed & the Blues Imperials.
SIDEWALK CAFE, Salisbury. Phil Pemberton & House Quake.
SIT 'N BULL PUB, Maynard. Band That Time Forgot.
SKY BAR, Somerville. Elevation 74, Spookie Daly Pride, Cautions.
SUGAR SHACK, Boston. Hip hop and house with DJ Massi.
SW1, Boston. "Superfly Friday."

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Image: Takashi Murakami, *And then and then and then and then and then* (detail), 1995. Acrylic on canvas mounted on board. Collection Kenneth L. Freed.

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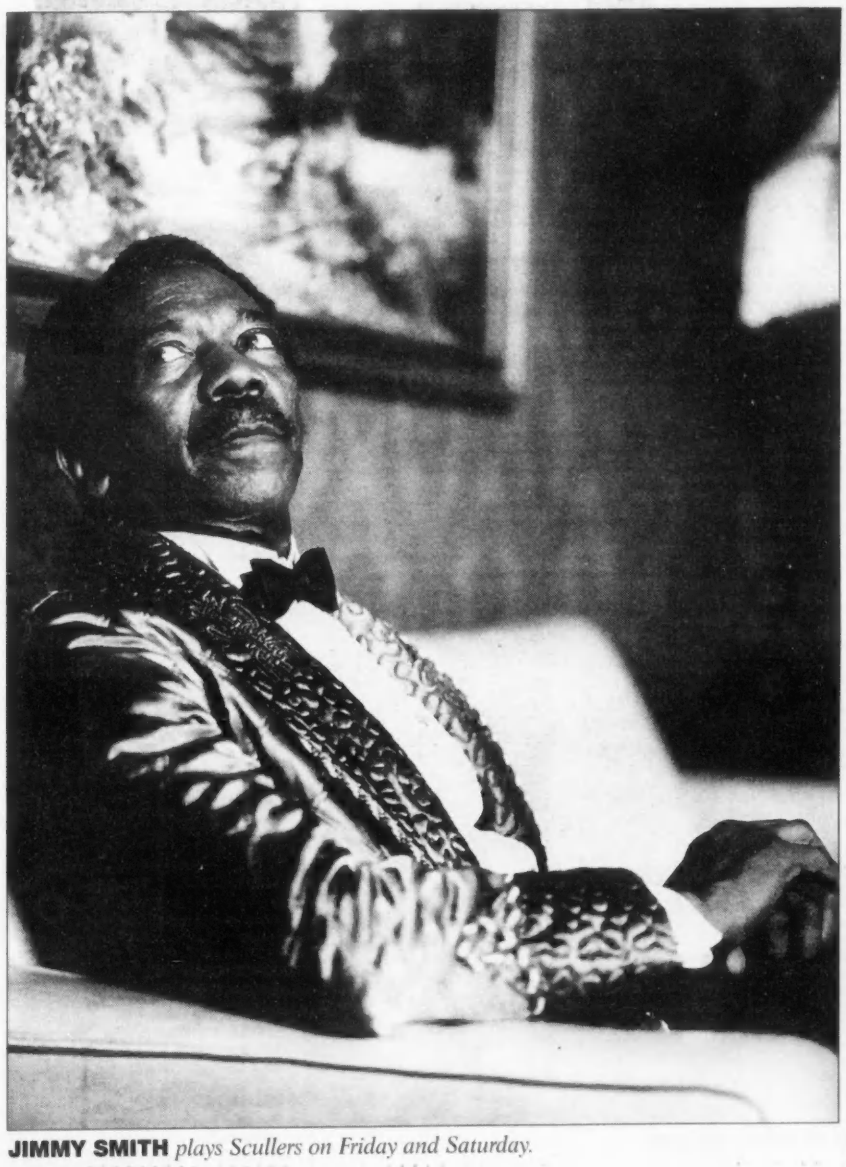
TERRACE LOUNGE, Boston. Second Story.
TOAD, Cambridge. Buck Dewey Big Band.
TOP OF THE HUB, Boston. Maggie Galloway.
TRATTORIA IL PANINO, Boston. '70s, '80s, and '90s with DJ Zino; progressive, top-40, club, and international with DJ Peter D.
T.T. THE BEAR'S PLACE, Cambridge. Jim's Big Ego, Tom Burris & Jabbering Trout, Brian Gottesman.
UPSTAIRS LOUNGE, Boston. "The Pill," Britpop and mod with DJs Ken & Jennifer.
VENU, Boston. "International Night," European house with DJs and Arsit and Alex.
VERTIGO, Boston. "Dream Lounge," house with DJs A. Rossi and Souhleris.
WALLY'S CAFE, Boston. John Lamkin Quintet.
WELLFLEET BEACHCOMBER, Wellfleet. Eric Jerardi Band.
WEST STREET GRILLE, Boston. Top 40 with DJ Gabe.
WONDER BAR, Allston. Johnny Horner/Joe McMahon Quartet.
THE YARD ROCK, Quincy. Soul Kitchen.
YESTERDAYS/SOUNDSTAGE, Boston. "Swing Night."

SATURDAY 14

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. Heavy Stud, Crack Torch.
ACTON JAZZ CAFE, Acton. Joe Bargar & the Soul Providers.
AN TUA NUA, Boston. Top 40 and hip-hop with DJ Ren Justice.
ARIA, Boston. Top 40 and Eurohaus with DJ Raffi.
ATLAS DANCE, Boston. "Top 40 Dancing."
THE ATTIC, Newton Centre. Plank 63, Controlled Aggression.
AVALON, Boston. At 4:45 p.m., Reel Big Fish, Goldfinger, Zebrahead, Homegrown, RX Band. At 10 p.m., "Downtown," house with DJ Manolo.
THE AVENUE, Allston. "T-Night," progressive and hard house.
AXIS, Boston. Downstairs: at 10 p.m., "X-Night," hip hop, alternative, and hard house with DJ Keith Dakin. Upstairs: at 10 p.m., "Move," breaks, house, and techno with DJ Traylor.
BACKSTAGE, Boston. Top 40 with DJ Freddy C.
THE BEACHCOMBER, Quincy. Hypercane, Janke.
BILL'S BAR, Boston. At 10 p.m., "Smile Saturday," hip-hop and R&B with DJ Bruno.
BLACKBURN TAVERN, Gloucester. Beale Street Blues Band.
BLACK HORSE TAVERN, Boston. Palabra.
BLACKTHORNE TAVERN, S. Easton. Generations.
BLUESTONE BISTRO, Brighton. Quinn Sharber.
BOB THE CHEF'S, Boston. Lance Martin Jazz Quartet.
THE BURREN, Somerville. Front Room: "Irish Seisiun."
BUZZ BOSTON/EUROPA, Boston. "Killer Dance Club," gay night with DJs Mary Alice & Michael Sheehan.
CAFFE ITALIA, East Boston. Al Vega Trio.
CANTAB LOUNGE/THIRD RAIL, Cambridge. Upstairs: Little Joe Cook & the Thrillers.
THE CELLAR, Cambridge. "The Appliance of Science" with special guest DJ Alro.
CENTER FOR THE ARTS IN NATICK, Natick. Yoko Miwa Quartet.
CLUB NICOLE, Boston. European house with DJ Alex.

Continued on page 10



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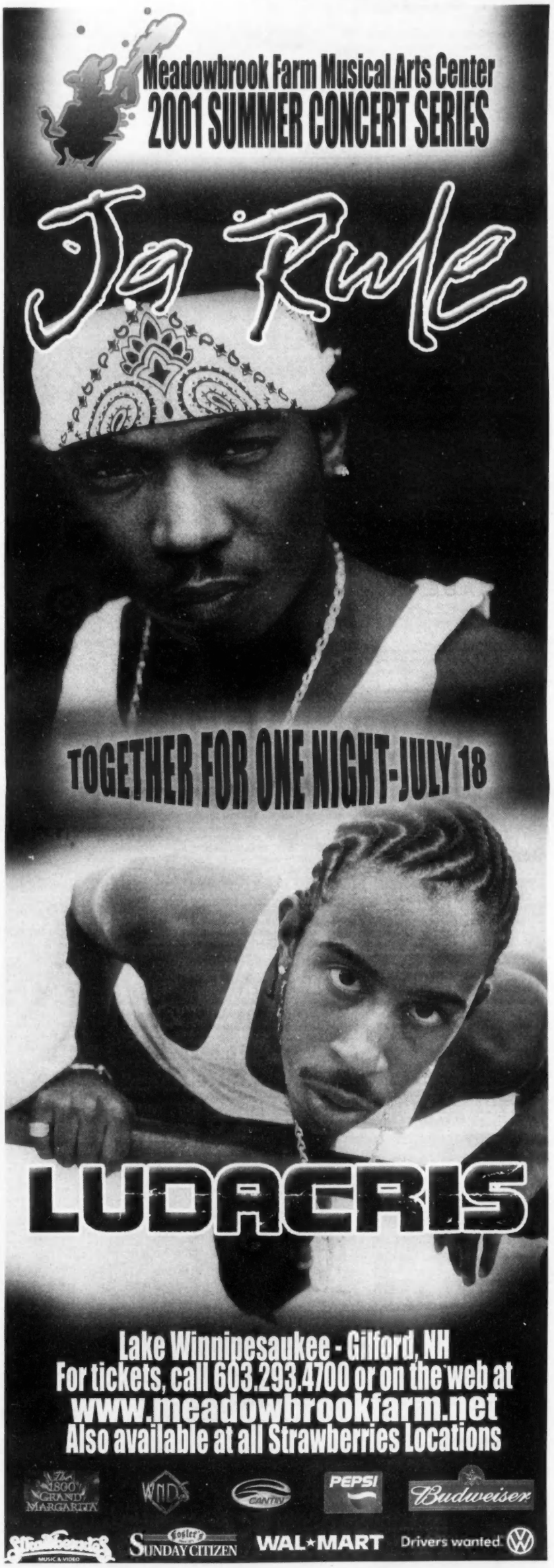

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8/3 Mishima, Jr. Corduroy, Emetrex
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THE DOWNBEAT 5

CHAMBER STRINGS *play the Middle East on Tuesday.*

Continued from page 9

CLUB PASSIM, Cambridge. Mary Lou Lord, Jo Davidson.
COLONIAL INN, Concord. Fran Tuttle & the Workingman's Band.
COMMON GROUND, Allston. Dr. Awkward, Double Deckers.
COPPERFIELD'S, Boston. Borderland, Off-Track.
DICK'S LAST RESORT, Boston. Mojo Slim, Rob Gonzalez Band.
DODGE STREET BAR & GRILL, Salem. Marty Rowen's Last Call.
EMBASSY, Boston. At 10 p.m., house with DJ Eddie K.
EMILY'S, Boston. Top 40 with DJ Gary.
ENCORE, Boston. DesPres & DeGraff.
END ZONE, Foxboro. Bad Monkey.
THE EXCHANGE, Boston. House and hip-hop with DJs Raffi and G-Squared.
THE GOOD LIFE CAMBRIDGE, Cambridge. John Kordelski Trio.
THE GOOD LIFE DOWNTOWN, Boston. Miss Karin Parker.
GOOD TIME EMPORIUM, Somerville. Hemispheres.
GRAND CANAL, Boston. Pigpen.
GREEN DRAGON, Boston. Plaid Daddy.
THE GREEN ROOM, Providence, RI. Sheila Divine, Creature Comforts.
GREEN STREET GRILL, Cambridge. "Latin Night."
HARPERS FERRY, Allston. Foxtrot Zulu, Hasie Maze.
HENNESSY'S, Boston. At 4 p.m., "Irish Sessuin." At 9 p.m., DJ Bill.
HIBERNIA, Boston. Steve Porter.
HOUSE OF BLUES, Cambridge. Ronnie Earl.
INDEPENDENCE GRILL & PIANO BAR, Chelmsford. Scott Dupre & the Piano Bar Players.
IRISH EMBASSY PUB, Boston. DJ Static.
JOHNNY D'S, Somerville. Debbie Davies.
JOHN STONE'S INN, Ashland. Bedrock.
JUKEBOX, Boston. Top 40 and retro dance night.
JULIET'S, Woburn. "Club Classics and Top 40" with DJs Bob and Joe Jazz.
KARMA CLUB, Boston. At 10 p.m., "Elements of Life," house with DJ Mario. In the Cheetah Room: at 10 p.m., funk and soul with DJ Tim Collins.
LAVA BAR, Boston. Lesbian night with DJ Fran.
LILLI'S, Somerville. Ray Corvair Trio.
LIZARD LOUNGE, Cambridge. "Bastille Day a Go-Go" with Bleu, Cynthia Von Buler, Jellyrollers.
LUCKY DOG MUSIC HALL, Worcester. Divinchi & the Wrong Crowd, Vinegar Tom, Dark Flowered Music.
LUPO'S HEARTBREAK HOTEL, Providence, RI. Toadies, Diffuser, Proton Accelerator.
MADFISH GRILLE, Gloucester. Michigan Blacksnake.
MATRIX, Boston. At 9 p.m., Hi-Energy House with DJ Pedro Gonzalez.
McGANN'S, Boston. DJ Cadillac.
MET CAFE, Providence, RI. Gruvis Malt, Princes of Babylon.
MIDDLE EAST, Cambridge. Upstairs: Psychotic Larry, Canine, Mary Prankster, Tootsie. Downstairs: Vibewise, Tjovi Given.
MIDWAY CAFE, Jamaica Plain. Black Ice, Bound 4 Venus.
MILKY WAY, Jamaica Plain. At 8:30 p.m., "Mango's Latin Dance Club."
MR. DOOLEY'S TAVERN, Boston. Brogue.
THE MODERN, Boston. At 10 p.m., house with DJ Shiuan Lee.
OAK BAR, Boston. Jeri DiMarco Jazz Trio.
O'LEARY'S, Brookline. Acousticity.
PARADISE ROCK CLUB, Boston. At 10 p.m., resident DJs Matthew and Ali Ajami. Front Room: at 10 p.m., "Shake," hip-hop, funk, and soul with DJ Goodfella.
PHOENIX LANDING, Cambridge. "Boom Boom Room," new wave and disco with DJ Vinney.
POLLY ESTHER'S, Boston. "Saturday Night Fever" with DJ Uncle Bob.
PORTERS, Boston. Savage Benjamin.
RALPH'S, Worcester. Huck, Brilliant, 6 Foot 1.
RHYTHM & SPICE CARIBBEAN GRILL, Cambridge. Tropical Fire.
RIO GRANDE CAFE MARBLEHEAD, Marblehead. Brian Maes.
THE ROXY, Boston. At 9 p.m., house with DJ Adilson.
RYLES, Cambridge. Stan Strickland.
THE SAD CAFE, Plaistow, NH. Feeling Left Out, Trying Too Hard, Grover Dill, Declined by Ryan, Welcome Home Travis.
SCULLERS, Boston. Jimmy Smith.
SEA NOTE, Nantasket Beach. Shirley King.
SIDEWALK CAFE, Salisbury. 24-7.
SIT 'N BULL PUB, Maynard. Rhumboogie.
SUGAR SHACK, Boston. Progressive house and hip hop with DJ Massi.
SW1, Boston. "Jingo" with DJs Tari and George Nessis.
TERRACE LOUNGE, Boston. Second Story.
TIGER LILY, Boston. "Escape" with DJ Brian Luciani.
TIR NA NOG, Somerville. Jimmy Ryan.
TOAD, Cambridge. Typhoon Ferri.
TOP OF THE HUB, Boston. Maggie Galloway.
TRATTORIA IL PANINO, Boston. '70s, '80s, and '90s with DJ Zino; progressive, top-40, club, and international with DJ Steve Anderson.
T.T. THE BEAR'S PLACE, Cambridge. Francine, Fly Seville, Kristen Barry, Baby Ray.
UPSTAIRS LOUNGE, Boston. "10.15," '80s new wave with DJ Kilbey.
VENU, Boston. "Mythos" with DJ Yorgo.
VERTIGO, Boston. "International Night," house with DJs Andrea Rossi and Matty Rubin.
WALLY'S CAFE, Boston. John Lamkin Quintet.
WELLFLEET BEACHCOMBER, Wellfleet. At 5 p.m., Lovewhip. At 9 p.m., Mudhens, Scout.
WEST STREET GRILLE, Boston. Top 40 with DJ Gabe.
WONDER BAR, Allston. Rusty Scott Quartet.
THE YARD ROCK, Quincy. Steve Murphy & the Yard Rockers.
YESTERDAYS/SOUNDSTAGE, Boston. "Top 40 and Club Classics."

SUNDAY 15

See Club Directory for phone numbers and addresses.

ACTON JAZZ CAFE, Acton. Peter Parcek & Rohin Khemani.
AN TUA NUA, Boston. "Acoustic Open Mic."
ARIA, Boston. "Living Room," house with DJ Eddy K.
THE ATTIC, Newton Centre. Coalboilers.
AURORA, Boston. "Ginseng," soulful house, hip hop, and reggae.
AVALON, Boston. At 10 p.m., "Gay Night," house with DJ Darrin Friedman.
BACKSTAGE, Boston. Hip-hop and reggae with DJ T Clark.
THE BEACHCOMBER, Quincy. Sunday's Well, Tommy Byrne & George Landers.
BILL'S BAR, Boston. At 10 p.m., "Reggae Sunday" with DJ Selector K-Don featuring Shadowz, Dub Station.
BLACKBURN TAVERN, Gloucester. At 11:30 a.m., "Sunday Brunch" with Anthony Weller Jazz Duo.
BLACKTHORNE TAVERN, S. Easton. At 5 p.m., "Irish Seisiun."
BOB THE CHEF'S, Boston. "Sunday Jazz Brunch" with Paulo Danay Quartet.
BULLFINCH'S, Sudbury. At 11 a.m., "Jazz Brunch."
THE BURREN, Somerville. Front Room: "Irish Seisiun."
CANTAB LOUNGE/THIRD RAIL, Cambridge. "Blues Jam" with Little Joe Cook.
CARAVAN CLUB, Revere. Angelico.
CHAPS, Boston. "T-Dance," old school house with DJs Danae and Richie Rich.
CLERYS, Boston. Freelance Bishops.
CLUB PASSIM, Cambridge. Teddy Goldstein, Stephen Kellogg, Ben Arnold, Brian Webb.
COLONIAL INN, Concord. John Fitzsimmons & Seth Connelly.
DICK'S LAST RESORT, Boston. At 10 a.m., gospel brunch. At 7 p.m., Rob Gonzalez Band.
DODGE STREET BAR & GRILL, Salem. Bruce Bartlet Trio.
ENCORE, Boston. Dorothy Miller, Michael Larson.
THE EXCHANGE, Boston. "Sex," house and funk.
GREEN DRAGON, Boston. Swinging Johnsons.
GREEN STREET GRILL, Cambridge. Kilombo Mambo.
HARPERS FERRY, Allston. Brother Chameleon.
HENNESSY'S, Boston. Martini Brothers.
HOUSE OF BLUES, Cambridge. Howie Day.
IRISH EMBASSY PUB, Boston. DJ Nite Train.
JACQUES, Boston. "Drag-On Showgirl Showcase" with host Diamond Dunhill.
JOHNNY D'S, Somerville. At 4:30 p.m., "Open Blues Jam." At 9 p.m., "Salsa Dancing" with Rumba Na Ma.
JOHN STONE'S INN, Ashland. "Blues Jam" with Pete Henderson.
LAVA BAR, Boston. "Pandora's Box," '60s Eurotica and more with DJ Vin.
LIZARD LOUNGE, Cambridge. "Poetry Slam & Jam" with Jeff Robinson Trio.
LUCKY DOG MUSIC HALL, Worcester. Disco Hell, DJ Optimus Prime.
LUPO'S HEARTBREAK HOTEL, Providence, RI. Jerry Cantrell, MIRV, Swarm.
MADFISH GRILLE, Gloucester. Jack Lee & Diversity.
MET CAFE, Providence, RI. Ron Sexsmith, Kristin Hersh.
MIDDLE EAST, Cambridge. Upstairs: Drowning Man, Pictures of Gabriel, Purity's Failure, Absolve. Downstairs: Flickerstick, Loveless.
MIDWAY CAFE, Jamaica Plain. Asterisk.
MILKY WAY, Jamaica Plain. "Mystic Reggae" with DJ Magnum.
MR. DOOLEY'S TAVERN, Boston. Mike Barrett.
PHOENIX LANDING, Cambridge. At 5 p.m., Wilson & the Gin House Heroes. At 10 p.m., "Ressurrection."
THE RACK, Boston. Chad LaMarsh.
RIO GRANDE CAFE MARBLEHEAD, Marblehead. Bluescasters.
THE SAD CAFE, Plaistow, NH. On a Safer Shore, Check Engine, Four Year Starter, Breaking Pangaea.
SIDEWALK CAFE, Salisbury. Human Jukebox.
TIR NA NOG, Somerville. Johnny Come Latelies.
TOAD, Cambridge. Clare Burson.
TOP OF THE HUB, Boston. Joel Press Trio.
TRATTORIA IL PANINO, Boston. "International Night" with DJs Nino, Antoine, Giulano, and Giovanni.
T.T. THE BEAR'S PLACE, Cambridge. "Reverie," goth/industrial dance night.
VENU, Boston. "Carnival," Brazilian night with DJ Adilson.
WALLY'S CAFE, Boston. Wally's Stepchildren.
WELLFLEET BEACHCOMBER, Wellfleet. At 4 p.m., Incredible Casuals. At 9 p.m.: Yellowman & the Sagittarius Band.
WONDER BAR, Allston. Johnny Horner/Joe McMahon Trio featuring Barry Ries.
THE YARD ROCK, Quincy. "Blues Jam" with Steve Murphy.

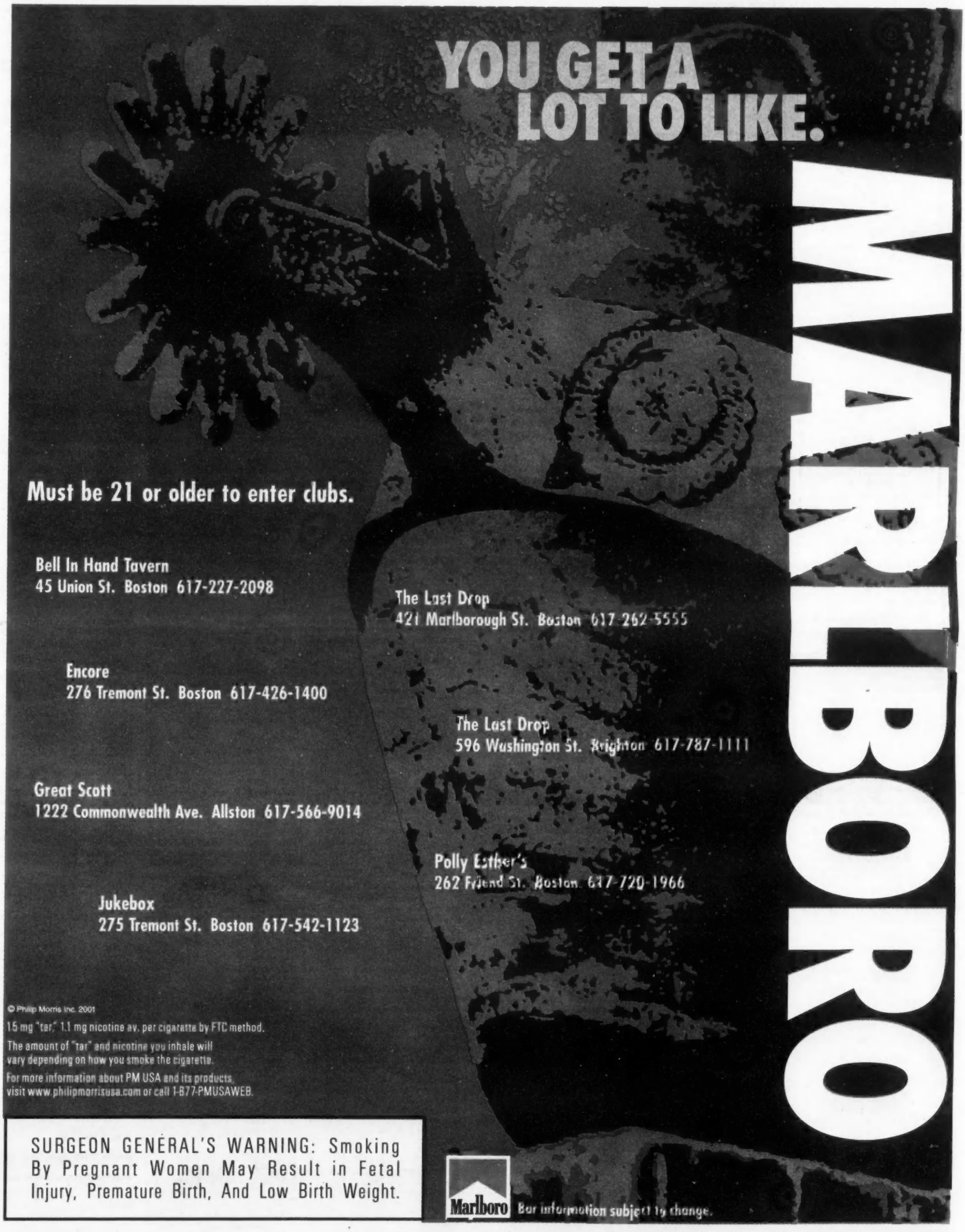
ANTHONY CLARK *plays the Comedy Connection on Friday and Saturday.*

MONDAY 16

See Club Directory for phone numbers and addresses.

AN TUA NUA, Boston. "Ceremony," goth &

Continued on page 12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MARLBORO
Must be 21 or older to enter clubs.
Bell In Hand Tavern
45 Union St. Boston 617-227-2098
Encore
276 Tremont St. Boston 617-426-1400
Great Scott
1222 Commonwealth Ave. Allston 617-566-9014
Jukebox
275 Tremont St. Boston 617-542-1123
The Last Drop
421 Marlborough St. Boston 617-262-5555
The Last Drop
596 Washington St. Brighton 617-787-1111
Polly Esther's
262 Friend St. Boston 617-720-1966
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Marlboro
Bar information subject to change.

Continued from page 10

industrial.
AS220, Providence, RI. Rebecca Gates, Mark Harrison.
THE AVENUE, Allston. "S.I.N.: Service Industry Night."
AXIS, Boston. At 10 p.m., "Static," drag show with DJ Jay Ine and Mizery.
BILL'S BAR, Boston. At 9 p.m., "Monsta Monday" with DJ Kaptain Krunch plus special guests Unearth, Sky Came Falling, Most Precious Blood, Majarahj.
BLACK ROSE, Boston. Tony O'Riordan.
BLACKTHORNE TAVERN, S. Easton. Emilia Dahlin.
BULLFINCH'S, Sudbury. Paul Broadnax & Peter Kontrimas.
THE BURREN, Somerville. Back Room: "Set Dancing" with Ger Cooney. Front Room: "Irish Seisiun."
CANTAB LOUNGE/THIRD RAIL, Cambridge. "Open Mic" with Barbara Phaneuf.
CAPRICE, Boston. At 10 p.m., "Buddha Lounge."
CHAPS, Boston. "Piano Open Mic" with Michelle Curry.
CLUB PASSIM, Cambridge. Arabesque.
COLONIAL INN, Concord. Seth Connelly.
DICK'S LAST RESORT, Boston. Peter Parcek.
DODGE STREET BAR & GRILL, Salem. "Open Mic" with Russ Lawton.
ENCORE, Boston. Clara Lofaro Quartet.
FRANKLIN CAPE ANN, Gloucester. Anthony Weller.
GREEN BRIAR, Brighton. "Irish Seisiun."
GREEN STREET GRILL, Cambridge. Jack Lee & Divercity.
HARPERS FERRY, Allston. Gourds, Mike Nicolai.
HOUSE OF BLUES, Cambridge. Tribe of Judah.
JAKE & EARL'S DIXIE ROADHOUSE, Waltham. Mike Welsh Band.
KARMA CLUB, Boston. At 10 p.m., "Platinum," hip-hop, reggae, and house with DJs Bruno, Thanos, and Nelski.
LIZARD LOUNGE, Cambridge. Fringe.
LUCKY DOG MUSIC HALL, Worcester. Debris, Wenderlynns, Pathetics.
MET CAFE, Providence, RI. Boy Sets Fire, Movie Life, Thursday, Rise Against.
MIDDLE EAST, Cambridge. Upstairs: Cephalic Carnage, Neuraxis, Stasis, Kevorkian.
PHOENIX LANDING, Cambridge. Hip-Hop and Reggae with DJs Voyager :01 and Blackfinger.
SKY BAR, Somerville. Zen Bastards.
TIR NA NOG, Somerville. Rosesheil Doyle Band.
TOAD, Cambridge. Tim Gearan Band, Shwang.
TOP OF THE HUB, Boston. Joel Press Trio.
T.T. THE BEAR'S PLACE, Cambridge. "Other Side of the Bear Acoustic Series" with Mappari, Bluegazer, Melvern Taylor, Sean Kenneally.
VERTIGO, Boston. "Ultra Lounge," house with DJs A. Rossi and Eric Santangelo.
WALLY'S CAFE, Boston. Jose Ramos & the Special Blend.
WELLFLEET BEACHCOMBER, Wellfleet. "Club Dub Dance."
WONDER BAR, Allston. Johnny Horner/Joe McMahon Trio featuring Barry Ries.

TUESDAY 17

See Club Directory for phone numbers and addresses.

ACTON JAZZ CAFE, Acton. Jerry Bergonzi, Bruce Gertz & Bob Kaufman.
AER, Boston. "Retroactive" with DJ Chris Ewen.
AN TUA NUA, Boston. "What's Up Night," house and hip-hop with DJs Skinny B and Ray.
THE AVENUE, Allston. Old-school hip hop funk night.
BILL'S BAR, Boston. At 10 p.m., "Fat Tuesday," hip-hop and R&B with DJ Chaos.
BLACKTHORNE TAVERN, S. Easton. Kris Pappas Trio.
THE BURREN, Somerville. Back Room: "Open Mic" with Hugh McGowan. Front Room: "Irish Seisiun."
CANTAB LOUNGE/THIRD RAIL, Cambridge. "Bluegrass Pickin' Party" with Jake & the Thin Man.
CENTER FOR THE ARTS IN NATICK, Natick. "Jazz Jam."
CHAPS, Boston. Retro with DJs Danae and Michael Sheehan.
CLUB PASSIM, Cambridge. "Open Mic."
COLONIAL INN, Concord. "Bluesday" with Hatrack Gallagher & the Workingman's Band.
DICK'S LAST RESORT, Boston. Cut the Mullet.
DODGE STREET BAR & GRILL, Salem. Fats Hammond.
EMBASSY, Boston. At 10 p.m., "Lot 36," house with DJ Eddie K.
ENCORE, Boston. Bobby Femino.
THE EXCHANGE, Boston. Uncle Trouble.
FRANKLIN CAPE ANN, Gloucester. Herb Pomeroy Trio.
GREEN STREET GRILL, Cambridge. Tim Gearan Band.
HARPERS FERRY, Allston. Another Planet.
HENNESSY'S, Boston. John McLoughlin.
HOUSE OF BLUES, Cambridge. Coco Montoya.
JOHNNY D'S, Somerville. Paul Rishell & Annie Raines.
LIZARD LOUNGE, Cambridge. "Livetronica" with Learned Evolution, Mobius Band, Christopher Pierce, Seishi.
LUPO'S HEARTBREAK HOTEL, Providence, RI. Everclear, American Hi-Fi, Mayfield Four.
McGANN'S, Boston. Slainte.
MIDDLE EAST, Cambridge. Upstairs: Immortal Lee Country Killers, Quitter, Glory Stompers. Downstairs: Posies, Pernice Brothers, Chamber Strings.
MIDWAY CAFE, Jamaica Plain. "Open Jam" with Tam Lawlor.
MILKY WAY, Jamaica Plain. "Mary Mary's All-Star Karaoke."
THE MODERN, Boston. At 10 p.m., "Lot 36," Latin house with DJ J.C.
OAK BAR, Boston. Steve Soares.
O'BRIENS, Allston. "Trash" with DJs Steve and Adrienne.
THE PALLADIUM, Worcester. Boy Sets Fire, Movie Life, Thursday, Rise Against.
THE RACK, Boston. Search Party.
RYLES, Cambridge. RealJazz Octet.
SCULLERS, Boston. Alma Vucinic.
SKY BAR, Somerville. Insoma, Thickly Settled, Flying Lessons.
TOAD, Cambridge. Carla Ryder.
TOP OF THE HUB, Boston. Jeff Auger Trio.
T.T. THE BEAR'S PLACE, Cambridge. Banana Hands, Emery Vesch, Echo Us, Thought Brigade.
VENU, Boston. "Milk," house with DJ Osheen.
WALLY'S CAFE, Boston. Wally's Stepchildren.
WELLFLEET BEACHCOMBER, Wellfleet. Buju Banton, Dr. Israel.
WONDER BAR, Allston. Wayne Escoffery Trio.

WEDNESDAY 18

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. Triple Thick.
ACTON JAZZ CAFE, Acton. "Woody Guthrie Acoustic Open Mic" with Eric Kilburn, Fishken & Groves.
ARIA, Boston. Mediterranean night with DJ Thanos.
THE AVENUE, Allston. "Knowledge," hip hop, reggae and R & B.
BACKSTAGE, Boston. Top 40 with DJ Johnny C.
BILL'S BAR, Boston. At 9 p.m., "Funk & Groove Wednesday" with DJ Tim Collins plus special guests Mumbo Jumbo, Laughing Freeman.
BLACKTHORNE TAVERN, S. Easton. "Acoustic Open Mic" with Mark Purcell.
THE BURREN, Somerville. Front Room: "Irish Seisiun."
CANTAB LOUNGE/THIRD RAIL, Cambridge. "Blues Jam" with Little Joe Cook. Downstairs: "Boston Poetry Slam."
CARAVAN CLUB, Revere. Joe Mack.
CHAPS, Boston. Latino night with DJ Caesar Romero.
CLUB PASSIM, Cambridge. Tara Greenblatt, Wendy Greenblatt & Stephanie Cornell.
COLONIAL INN, Concord. Jimmy Mazzy & the Last Minute Men.
COMMON GROUND, Allston. "What a Way to Go-Go," mod night with DJ Vin.
COYOTE GRILLE, Cambridge. Greg Luttrell.
DICK'S LAST RESORT, Boston. Rob Gonzalez Band.
DODGE STREET BAR & GRILL, Salem. Polyquin.
DRUID PUB, Cambridge. "New Music Night."
ENCORE, Boston. Brian Nash & Justin Tranter.
THE EXCHANGE, Boston. "Service Industry Night."
GREEN DRAGON, Boston. J.D. Ingalls.
GREEN STREET GRILL, Cambridge. Fully Celebrated Orchestra.
HARPERS FERRY, Allston. Vibrotica, Baby Strange.
HENNESSY'S, Boston. Me & Julio.
HOUSE OF BLUES, Cambridge. Rebirth Brass Band.
IRISH EMBASSY PUB, Boston. Empty Stage.
JOHNNY D'S, Somerville. Rani Arbo & Daisy Mayhem.
JOHN STONE'S INN, Ashland. Jeff Thomas.
LIZARD LOUNGE, Cambridge. Loveless, Crème Brulle, Reverse.
MADFISH GRILLE, Gloucester. Broken Rose.
MET CAFE, Providence, RI. Posies, Pernice Brothers, Chamber Strings.
MIDDLE EAST, Cambridge. Upstairs: Rebecca Gates, K.
MIDWAY CAFE, Jamaica Plain. Tizzy.
MILKY WAY, Jamaica Plain. At 9 p.m., "Mercury," soul, funk, and house.
OAK BAR, Boston. Steve Soares.
PARADISE ROCK CLUB, Boston. Super Rail Band, Balla Tounkara.
PHOENIX LANDING, Cambridge. "Hump," deep house, trance, techno, and more with DJs Shannon Shalako, Chuck Caseroc, & Dave Skye.
PLOUGH & STARS, Cambridge. Bad Art Ensemble.
PRAVDA 116, Boston. European house with DJs Alex & Felix.
REGATTABAR, Cambridge. Aardvark Jazz Orchestra.
RYLES, Cambridge. Laszlo Gardony.
SCULLERS, Boston. Gerald Albright.
SKY BAR, Somerville. Grandizer, PDsaintS, New Youth.
SW1, Boston. "Essence" with DJ Bruno.
TIR NA NOG, Somerville. Dennis Brennan.
TOAD, Cambridge. At 7 p.m., Ry Cavanaugh & Jennifer Kimball. At 10 p.m., Cranktones.
TOP OF THE HUB, Boston. Jeff Auger Trio.
TRATTORIA IL PANINO, Boston. "Greek Night."
T.T. THE BEAR'S PLACE, Cambridge. David's Playground, Fly Danny Glick, Fizz, DiVinchi & the Wrong Crowd.
VENU, Boston. "The Rinse," drum 'n bass and breakbeats with DJ Drama.
WALLY'S CAFE, Boston. Wally's Stepchildren.
WELLFLEET BEACHCOMBER, Wellfleet. Eric Jerardi Band.
WONDER BAR, Allston. Leo Blanco.
THE YARD ROCK, Quincy. "Early Bird Blues" with Rick "King" Russell.

THURSDAY 19

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. Beatings, Secrets, Kipper Tin.
ACTON JAZZ CAFE, Acton. "Blues Jam" with Mike Avery, BJ Magoon & Lenny Ball.
AN TUA NUA, Boston. Hip-hop and Top 40 with DJ Ren Justice.
ARIA, Boston. Eurohaus and Latin house with DJs Eddy K and J.C.
THE ATTIC, Newton Centre. Common, Walking James, Kickbacks.
AVALON, Boston. At 10 p.m., "International Thursdays," Eurohaus with DJ Manolo.
THE AVENUE, Allston. "WFNX Avenue Lounge Night."
AXIS, Boston. At 10 p.m., "Chrome," house and trance with DJs John Debo & Ali Ajami.
THE BEACHCOMBER, Quincy. Ralph Wiggum.
BILL'S BAR, Boston. At 9 p.m., "Underground Thursday" with DJ Mark Hamilton plus special guests Gravel Pit, Gravy, Linch Pin.
BLACKBURN TAVERN, Gloucester. Spirit House.
BLACKTHORNE TAVERN, S. Easton. Felicia Brady.
BOB THE CHEF'S, Boston. Joe Bargar & the Soul Providers.
THE BURREN, Somerville. Front Room: "Irish Seisiun."
BUZZ BOSTON/EUROPA, Boston. "Absolute," house & trance with DJ Stezo.
CAFFE ITALIA, East Boston. Al Vega Trio.
CANTAB LOUNGE/THIRD RAIL, Cambridge. Upstairs: Little Joe Cook & the Thrillers.
CENTER FOR THE ARTS IN NATICK, Natick. "Acoustic Open Mic" with Macvitties, Oen Kennedy.
CLUB BOHEMIA/KIRKLAND CAFE, Somerville. South 16, Warren Drews, Lashes, Debby Rao.
CLUB PASSIM, Cambridge. Albert & Gage, Dave's True Story.
COLONIAL INN, Concord. John Fitzsimmons.
COMMON GROUND, Allston. "Everything 80's Love Night" with DJ Brian.
COPPERFIELD'S, Boston. Labb.
DICK'S LAST RESORT, Boston. Rhythm Method, Danny Tucker & the Vibe Tribe Reggae Band.
DODGE STREET BAR & GRILL, Salem. Decals.
EMBASSY, Boston. At 10 p.m., "International Thursdays," Latin house with DJ Anthony.
EMILY'S, Boston. International Night with DJ Maurizio.
ENCORE, Boston. Michelle Currie.
THE EXCHANGE, Boston. "Heaven & Hell," house and hip-hop with DJs Chaos & 7L.
THE GOOD LIFE CAMBRIDGE, Cambridge. Mickey Bones & the Jump Crew.
THE GOOD LIFE DOWNTOWN, Boston. Jose Ramos & the Special Blend.
GREEN DRAGON, Boston. Spitting Vinnies.
GREEN STREET GRILL, Cambridge. "Latin Night."
HARPERS FERRY, Allston. Addison Groove Project, Edable Grey.
HARRY'S TOO RESTAURANT, Westborough. Paul Rishell & Annie Raines.
HENNESSY'S, Boston. At 5:30 p.m., Undercover. At 9 p.m., Return.
HOUSE OF BLUES, Cambridge. Rebirth Brass Band.
IRISH EMBASSY PUB, Boston. Lip Floater.
JOHNNY D'S, Somerville. Iguanas.
JOHN STONE'S INN, Ashland. Time Pirates.
JULIET'S, Woburn. "Club Classics and Top 40" with DJs Bob and Joe Jazz.
KARMA CLUB, Boston. At 10 p.m., "Speed," hip-hop and house with DJ Bruno.
LAVA BAR, Boston. "Bootyque" with DJ Brother Cleve.
LIZARD LOUNGE, Cambridge. At 7 p.m., Bill Janowitz. At 10 p.m., "Club d'Elf."
LUCKY DOG MUSIC HALL, Worcester. Sweet Citizen, Trigger Effect, Subgenius, Magnafeel.
MADFISH GRILLE, Gloucester. Grupo Fantasia.
MET CAFE, Providence, RI. Boy Hits Car, 6gig.
MIDDLE EAST, Cambridge. Upstairs: Album Leaf, Helms, Aloha, Landing. Downstairs: Little Horse, Miss Fortune.
MIDWAY CAFE, Jamaica Plain. "Dyke Night."
MILKY WAY, Jamaica Plain. Lovewhip, Swivel Hips, Scrapple.
THE MODERN, Boston. At 10 p.m., "International Thursdays."
OAK BAR, Boston. Steve Soares.
O'LEARY'S, Brookline. Bruce Bartlett.
THE PALLADIUM, Worcester. Nothingface, Nullset, Dog Fashion Disco, Eastcide.
PARADISE ROCK CLUB, Boston. At 10 p.m., resident DJs Lenny C & G Love.
PARADISE ROCK CLUB, Boston. Papa Wemba, Viva La Musica.
PHOENIX LANDING, Cambridge. "Elements," drum 'n bass with DJs Crook, Lenore, & Rando.
P.J. RYAN'S, Somerville. Brogue.
POLLY ESTHER'S, Boston. "Charlie's Angels Night" with DJ Beez.
PURPLE SHAMROCK, Boston. Jim Plunkett.
THE RACK, Boston. Catunes.
REGATTABAR, Cambridge. Miss Karin Parker.
RHYTHM & SPICE CARIBBEAN GRILL, Cambridge. Reggae with DJ Evalast.
RIO GRANDE CAFE MARBLEHEAD, Marblehead. Los Diablos.
THE ROXY, Boston. At 10:30 p.m., "The Latin Quarter."
THE SAD CAFE, Plaistow, NH. December Drive, Sundaze, Go Real Slow, . . .and So It Begins, 34 Spoons.
SCULLERS, Boston. Gerald Albright.
SEA NOTE, Nantasket Beach. Crossmod.
SIT 'N BULL PUB, Maynard. Blues Food.
SKY BAR, Somerville. Hip Tanaka, Banter, Sona Nyl.
SUGAR SHACK, Boston. "Candyland," hip hop, house, & Top 40.
SW1, Boston. "Downtown" with DJ G2.
TOAD, Cambridge. At 7 p.m., Family Jewels. At 10 p.m., Hoodoo Barbecue with Barrence Whitfield.
TOP OF THE HUB, Boston. Jeff Auger Trio.
TRATTORIA IL PANINO, Boston. "Young Professionals Club."
T.T. THE BEAR'S PLACE, Cambridge. Full Powered Halo, Pennywheel, Jaded Salingers, Roxie.
VENU, Boston. "Swank," Top 40 and house with DJ Adilson.
VERTIGO, Boston. "Legacy," deep house and garage with DJs Max & E2E4.
WALLY'S CAFE, Boston. "Latin Jazz."
WELLFLEET BEACHCOMBER, Wellfleet. Kevin McCluskey.
WONDER BAR, Allston. Grant Langford Quartet.
THE YARD ROCK, Quincy. "Boston Blues Society Benefit" with Brian Templeton.
YESTERDAYS/SOUNDSTAGE, Boston. "Liquid" with DJs Chris DeSimone & Jynx.

STEVIE NICKS *plays the Tweeter Center on Saturday.*

comedy

THURSDAY 12

See Club Directory for phone numbers and addresses.

BACK ALLEY THEATRE, Cambridge. "Micetro."
BEANTOWN MADNESS, Boston. "Comedie du Jour."
COMEDY CONNECTION, Boston. At 8:30 p.m., "The R-Rated Hypnotist," Frank Santos.
COMEDY STUDIO AT HONG KONG, Cambridge. "Thursday Night Fights" starring Tim McIntyre.

IMPROV ASYLUM THEATER, Boston. "Improv Night."

FRIDAY 13

See Club Directory for phone numbers and addresses.

BACK ALLEY THEATRE, Cambridge. At 8 p.m., "Red Herrings." At 10:30 p.m., "TheatreSports Boston."

BEANTOWN MADNESS, Boston. DJ Hazard, Lauren Verge, Beantown Troopers.

COMEDY CONNECTION, Boston. Anthony Clark.

COMEDY PALACE AT GRILL 93, Andover. Tom Hayes, Rick D'elia, Jason Robito.

COMEDY STUDIO AT HONG KONG, Cambridge. "Brendon & Larry Show."

DICK DOHERTY'S AT THE CHINA BLOSSOM, North Andover. Tom Clark, Katie Grady, Chris Fucile.

IMPROV ASYLUM THEATER, Boston. "Improv Night."

SATURDAY 14

See Club Directory for phone numbers and addresses.

BACK ALLEY THEATRE, Cambridge. "ImprovBoston Mainstage."

BEANTOWN MADNESS, Boston. DJ Hazard, Lauren Verge, Beantown Troopers.

COMEDY CONNECTION, Boston. Anthony Clark.

COMEDY PALACE AT GRILL 93, Andover. Tom Hayes, Rick D'elia, Jason Robito.

COMEDY STUDIO AT HONG KONG, Cambridge. Rick Jenkins, Val Kappa, Ben Koplin, Steve Calechman.

DICK DOHERTY'S AT THE CHINA BLOSSOM, North Andover. Tom Clark, Katie Grady, Chris Fucile.

DICK DOHERTY'S AT THE HOLIDAY INN, Randolph. Paul Nardizzi, John Keating, Stephanie Wishnick.

EMERALD ISLE, Dorchester. MaryAnn Belamonte, John David, Justin McKinney, Mike Donavan.

IMPROV ASYLUM THEATER, Boston. "Improv Night."

SUNDAY 15

See Club Directory for phone numbers and addresses.

BACK ALLEY THEATRE, Cambridge. "Sergeant Culpepper Memorial Improvisational Jamboree."

BEANTOWN MADNESS, Boston. "Comedy and Variety open mic" with Mark Scalia.

COMEDY CONNECTION, Boston. Mike Donovan.

COMEDY STUDIO AT HONG KONG, Cambridge. "Comedy Studio" practice show.

DICK DOHERTY'S COMEDY VAULT, Boston. "Comedy & variety open mic" with Mark Scalia.

MONDAY 16

See Club Directory for phone numbers and addresses.

COMEDY CONNECTION, Boston. "Amateur Showcase" with Kevin Knox.

LIZARD LOUNGE, Cambridge. At 8 p.m., "Open Mic" with Kim and Josh.

TUESDAY 17

See Club Directory for phone numbers and addresses.

COMEDY CONNECTION, Boston. Paul Nardizzi, Robbie Printz.

WEDNESDAY 18

See Club Directory for phone numbers and addresses.

IMPROV ASYLUM THEATER, Boston. "Improv Night."

THURSDAY 19

See Club Directory for phone numbers and addresses.

BACK ALLEY THEATRE, Cambridge. "Micetro."

BEANTOWN MADNESS, Boston. "Comedie du Jour."

COMEDY CONNECTION, Boston. At 8:30 p.m., "The R-Rated Hypnotist," Frank Santos.

COMEDY PALACE AT GRILL 93, Andover. Teddy Bergeron.

COMEDY STUDIO AT HONG KONG, Cambridge. "Thursday Night Fights" starring Tim McIntyre.

IMPROV ASYLUM THEATER, Boston. "Improv Night."

JIMBO'S SOUTH RESTAURANT, Braintree. Larry Myles, Annette Pollack, Jeff Meisler, Teresa Craggan, Chris Fucile, Mike O'Neill, Jim Fronk.

concerts

POPULAR

THURSDAY 12

JUDE CROSSEN AND ADRIANA BALIC perform at 7:30 p.m. at David Friend Hall, 921 Boylston St., Boston. Free; (617) 747-8820.

KRISTIN HERSH AND DAMON & NAOMI perform at 10 p.m. at Coolidge Corner Movie Theatre, 290 Harvard Street, Brookline. Tickets $16; (617) 931-2000.

LITTLE MILTON performs at 6 p.m. at the Boston Harbor Hotel, 70 Rowes Wharf, Boston. Free; (617) 439-7000.

MADE IN THE SHADE perform at 7 p.m. at the Martini Shell, Truman Pkwy., Hyde Park. Free; (617) 542-7696.

KATHRYN MANNING & SCOTT NICHOLS presents "If Music be the Food of Love" at 7:30 p.m. at Newton Free Library, 330 Homer St., Newton. Free; (617) 552-7145.

JO DEE MESSINA performs at 8 p.m. at FleetBoston Pavilion, 290 Northern Ave., Boston. Tickets $29-$34.50; (617) 228-6000.

KAY HANLEY AND PETE perform as part of the FNX/Phoenix Jazz Series at 6 p.m. at MDC Hatch Shell, Charles River Esplanade, Boston. Free; (781) 595-6200.

DUNCAN SHEIK performs at 5:30 p.m. at Copley Sq. Park, Clarendon & Boylston Sts., Boston. Free; (617) 740-0929.

SUSAN TEDESCHI AND MIGHTY SAM MCCLAIN perform at 8 p.m. at the Hampton Beach Casino Ballroom, 169 Ocean Blvd., Hampton Beach, NH. Tickets $22.50-$36.50; (603) 929-4100.

THE US AIR FORCE BAND OF LIBERTY WITH CRYSTAL GAYLE AND THE FOUR ACES perform at 7 p.m. at City Hall Plaza, Boston. Free; (617) 635-4505.

FRIDAY 13

BASTILLE DAY STREET DANCE WITH RUMBAFRICA AND DJ MIKE TRAYLOR is from 7 to 10 p.m. on Marlborough St. between Berkeley and Clarendon Sts., Boston. Tickets $25; (617) 912-0400.

BRIGHT EYES AND SIMON JOYNER perform at 10 p.m. at Coolidge Corner Movie Theatre, 290 Harvard Street, Brookline. Tickets $16; (617) 931-2000.

CHRIS BRUBECK'S TRIPLE PLAY perform at 7 p.m. at Rotch-Jones-Duff House & Garden Museum, 396 Country St., New Bedford. Tickets $20; (508) 997-1401.

CANNAE, IF TOMORROW COMES, EYES OF HATE, BURNOWT, NO REGRET, DEATH BEFORE DISHONOR, AND BRENCH CLEARING BRAWL perform at 7 p.m. at Dennison Hall, Framingham Civic League, 214 Concord St., Framingham. Tickets $10; (508) 788-8300.

DIRTY DOZEN BAND BLUES CRUISE is at 8 p.m. at Boston Harbor Cruise Launch, World Trade Center, Boston. Tickets $25; (617) 497-2229.

EILEEN IVERS BAND perform at 8 p.m. at Boarding House Park, French and John Sts., Lowell. Tickets $5; (978) 970-5000.

PAMELA MEANS performs at 7 p.m. at New Words Bookstore, 186 Hampshire St., Cambridge. Free; (617) 876-5310.

THE MONKEES AND NATURAL perform at 8 p.m. at the Cape Cod Melody Tent, 21 W. Main St., Hyannis. Tickets $32.50; (508) 775-9100.

PAUL SIMON AND BRIAN WILSON perform at 7:30 p.m. at Tweeter Center for the Performing Arts, 885 South Main St., Mansfield. Tickets $25-$65; (617) 228-6000.

THE TEMPTATIONS performs at 8 p.m. at the South Shore Music Circus, 130 Sohier St., Cohasset. Tickets $27.50; (781) 383-1400.

WIDESPREAD PANIC perform at 8 p.m. at FleetBoston Pavilion, 290 Northern Ave., Boston. Tickets $29.50; (617) 228-6000.

SATURDAY 14

CAVE IN, EULCID, GARRISON, ENGINE DOWN, AND JANE SPEED perform at 6 p.m. at Dennison Hall, Framingham Civic League, 214 Concord St., Framingham. Tickets $8; (508) 875-5218.

CLUB Z AND THE JOHN DIRAS QUINTET perform at 9 p.m. at Zeitgeist Gallery, 312 Broadway, Cambridge. Tickets $7; (617) 876-2182.

DOOBIE BROTHERS AND DICKIE BETTS BAND perform at 8 p.m. at FleetBoston Pavilion, 290 Northern Ave., Boston. Tickets $30-$35; (617) 228-6000.

COLIN HAY AND LES SAMPOU perform at 8 a.m. at the Copley Theatre, 225 Clarendon St., Boston. Tickets $20; (866) 468-7619.

I-LAND ROKKERZ SUNSET REGGAE CRUISE is at 6:30 p.m. at Cape Anne Whale Watch Dock, Rose's Wharf, Gloucester. Tickets $32; (978) 462-3971.

THE MONKEES perform at 7 p.m. at MDC Hatch Shell, Charles River Esplanade, Boston. Free; (800) 336-1033.

Q & NOT U, RED MONKEY, PANTHERS, AND ERASE ERRATA perform at 7 p.m. at Garment District, 200 Broadway, Cambridge. Tickets $8; (617) 931-2000.

STEVIE NICKS AND JEFFREY GAINES perform at 7:30 p.m. at Tweeter Center for the Performing Arts, 885 South Main St., Mansfield. Tickets $30-$79.50; (617) 228-6000.

THE TEMPTATIONS AND BALL IN THE HOUSE perform at 8 p.m. at the Cape Cod Melody Tent, 21 W. Main St., Hyannis. Tickets $27.50; (508) 775-9100.

SUNDAY 15

CHICAGO perform at 8 p.m. at FleetBoston Pavilion, 290 Northern Ave., Boston. Tickets $30.25-$45.25; (617) 228-6000.

CONTROLLED AGGRESSION, CLOUD 9 1/2, BLINDSIDED, SHEACIDE, AND KRYOCIDE perform at 1 p.m. at Battlefield at Randolph Indoor Skate Park, 410 South St., Randolph. Tickets $10; (508) 788-8300.

RUSTY SCOTT QUARTET & BILLY PIERCE perform as part of the FNX/Phoenix Jazz Series at 5 p.m. at MDC Hatch Shell, Charles River Esplanade, Boston. Free; (781) 595-6200.

A WALK DOWN ABBEY ROAD WITH ANN WILSON, ALAN PARSONS, TODD RUNDGREN, AND JOHN ENTWISTLE is at 8 p.m. at the Cape Cod Melody Tent, 21 W. Main St., Hyannis. Tickets $33.50; (508) 775-9100.

MONDAY 16

G3 FEATURING JOE SATRIANI, STEVE VAI, & JOHN PETRUCCI perform at 8 p.m. at FleetBoston Pavilion, 290 Northern Ave., Boston. Tickets $40; (617) 228-6000.

LISA THORSON & CHO YOON SEUNG perform at 7:30 p.m. at David Friend Hall, 921 Boylston St., Boston. Free; (617) 747-8820.

TUESDAY 17

JORRIT DIJKSTRA WITH CHARLIE KOHLHASE AND THE DAN DECHELLIS CHAMBER MUSIC ENSEMBLE perform at 8 p.m. at the Tremont Theater, 276 Tremont St., Boston. Tickets $10; (617) 542-4599.

CONNIE KALDOR AND SCOTT ALARIK perform at 6:45 p.m. at the Jackson Homestead, Newton Historical Museum and Society, 527 Washington St., Newton. Tickets $5; (617) 7238.

ROXY MUSIC perform at 8 p.m. at FleetBoston Pavilion, 290 Northern Ave., Boston. Tickets $35-$80; (617) 228-6000.

WEDNESDAY 18

AREA: ONE FESTIVAL WITH MOBY, THE ORB, OUTKAST, PAUL OAKENFOLD, RINOCEROSE, CARL COX, INCUBUS, THE ROOTS, AND NELLY FURTADO is at 3:30 p.m. at Tweeter Center for the Performing Arts, 885 South Main St., Mansfield. Tickets $42-$72; (617) 228-6000.

CANNAE, OUR LIVES MEMORIES, D.O.S.E., DESENSITIZED, AND 3SPOON perform at 7 p.m. at Battlefield at Randolph Indoor Skate Park, 410 South St., Randolph. Tickets $10; (508) 788-8300.

STEVE HURL AND JUMPIN' JUBA perform at 6:30 p.m. at Lynn Heritage State Park, Waterfront Park, 156 Lynnway, Lynn. Free; (781) 598-1974.

JAH SPIRIT perform at 7:30 p.m. at Calderwood Courtyard, Museum of Fine Arts, 465 Huntington Ave., Boston. Tickets $20; (617) 369-3770.

"JAZZ JAM" with Luther Gray is at 9 p.m. at Out of the Blue Gallery, 168 Brookline St., Cambridge. Donations accepted: (617) 354-5287.

R. KELLY, SUNSHINE ANDERSON, AND SYLEENA JOHNSON perform at 8 p.m. at FleetBoston Pavilion, 290 Northern Ave., Boston. Tickets $35-$50; (617) 228-6000.

WAYNE NAUS & THE TOWER OF POWER ENSEMBLE perform at 8:15 p.m. at Berklee Performance Center, 136 Mass. Ave., Boston. Tickets $4; (617) 747-2261.

THE JOHN PENNY BAND perform at 7 p.m. at City Hall Plaza, Boston. Free; (617) 635-4505.

THURSDAY 19

GUSTAVO ASSIS BRASIL performs at 7:30 p.m. at David Friend Hall, 921 Boylston St., Boston. Free; (617) 747-8820.

THE GO-GOS AND KAY HANLEY perform at 8 p.m. at FleetBoston Pavilion, 290 Northern Ave., Boston. Tickets $30; (617) 228-6000.

KC & THE SUNSHINE BAND perform at 8 p.m. at the Cape Cod Melody Tent, 21 W. Main St., Hyannis. Tickets $28.50; (508) 775-9100.

THE PUSH STARS AND JEB LOY NICHOLS perform at 5:30 p.m. at Copley Sq. Park, Clarendon & Boylston Sts., Boston. Free; (617) 740-0929.

PAUL REVERE AND THE RAIDERS perform at 7 p.m. at City Hall Plaza, Boston. Free; (617) 635-4505.

BRIAN SETZER '68 COMEBACK SPECIAL AND THE DAVE FOLEY BAND perform at 8 p.m. at the Hampton Beach Casino Ballroom, 169 Ocean Blvd., Hampton Beach, NH. Tickets $22.50; (603) 929-4100.

SEVEN MARY THREE AND BLEU perform at 7 p.m. at MDC Hatch Shell, Charles River Esplanade, Boston. Free; (617) 536-8000.

TIM MCGRAW AND KENNY CHESNEY perform at 7:30 p.m. at Tweeter Center for the Performing Arts, 885 South Main St., Mansfield. Tickets $27.50-$50; (617) 228-6000.

CHANDLER TRAVIS PHILHARMONIC perform at 8:30 p.m. at Seven Hills Park, Elm and Holland Sts., Somerville. Donation $3; (617) 625-6600.

CLASSICAL

THURSDAY 12

CHANTICLEER VOCAL ENSEMBLE performs music venerating the Virgin Mary, including Gregorian chants and works by Monteverdi and Victoria, plus Brent Michael David's *Night Chant* and music from Cuba, at 8:30 p.m. in Seiji Ozawa Hall, Tanglewood, 297 West St., Lenox. Tickets $13-40; (617) 266-1200.

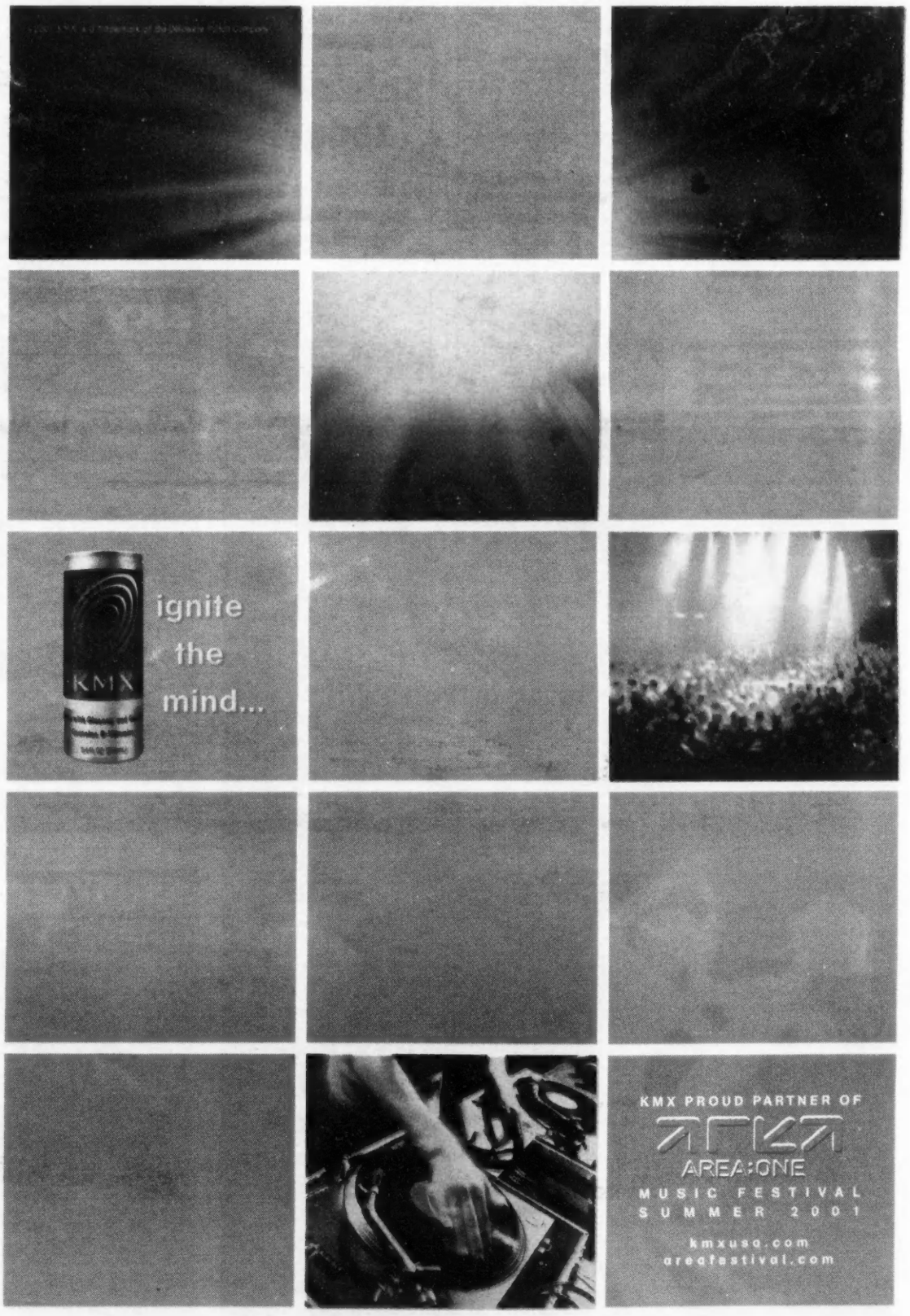
17TH-CENTURY VOICES perform Carissimi's *Historia di Jephthe*, psalms for vespers by Monteverdi, and Cavalli's Magnificat at Emmanuel Church, 15 Newbury St., Boston. Tickets $12, $8 for students and seniors; (617) 625-1898.

FRIDAY 13

BOSTON LANDMARKS ORCHESTRA performs the Overture to Rossini's Barber of Seville, Bruch's Violin Concerto No. 1, with Lynn Chang, and Bizet's Symphony in C Friday at 7:30 p.m. at Sanders Theatre, Quincy and Kirkland Sts., Cambridge; Saturday at 8 p.m. on Boston Common Parade Ground; and Sunday at 4 p.m. at Franklin Park, Circuit Drive and Blue Hill Avenue in Roxbury. Free, but Sanders Theatre tickets must be picked up in advance at the Harvard University Box office in Holyoke Center; (617) 495-4024.

BOSTON POPS CONDUCTED BY KEITH LOCKHART presents "Latin Night" Fri.-Sat. at 8 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $14-$49; (617) 266-1200. The Fri. show is officially sold out.

Continued on page 14



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CHRISTOPHER HARTING

ROXY MUSIC *play the FleetBoston Pavilion on Tuesday.*

Continued from page 13

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY RAFAEL FRÜHBECK DE BURGOS performs the Incidental Music to Mendelssohn's *A Midsummer Night's Dream* and Orff's *Carmina Burana*, with soprano Gwendolyn Bradley, tenor Gordon Gietz, baritone Thomas Mohr, the Tanglewood Festival Chorus, and the PALS Children's Chorus, at 8:30 p.m. in the Koussevitzky Music Shed, Tanglewood, 297 West St., Lenox. Tickets $14-78; (617) 266-1200.

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MASTERWORKS CHORALE SUMMER SING-ALONG performs Bach's Mass in B Minor (part two) at the Museum of Our National Heritage, 33 Marrett Rd., Lexington. Tickets $7; 781) 235-6201.

WEDNESDAY 18

BOSTON RECORDER SOCIETY OPEN READING features 16th-century madrigals and motets at 7 p.m. at the New School of Music, 25 Lowell St., Cambridge. Free; (617) 323-2171.

ELISE JACKENDOFF AND SYNTHIA STURE perform Hindemith's Sonata for Two Pianos, Rahbee's *Mosaic*, and a new work by Daniel Pinkham at 12:15 p.m. at Longy School, 27 Garden St., Cambridge. Free; (617) 876-0956.

NEW ENGLAND CONSERVATORY FESTIVAL YOUTH ORCHESTRA CONDUCTED BY AARON KULA performs at 7:30 p.m. at Jordan Hall, New England Conservatory, 30 Gainsborough St., Boston. Free; (617) 585-1122.

MITSUKO UCHIDA plays Schubert's Sonatas in E flat (D.568) and A (D.664), Webern's *Variations*, and Schubert's *Moments musicaux* at 8:30 p.m. in Seiji Ozawa Hall, Tanglewood 297 West St., Lenox. Tickets $13-40; (617) 266-1200.

THURSDAY 19

BOSTON CHILDREN'S OPERA performs *Rumpelstiltskin* Thurs.-Fri. at 1 and 4 p.m. at First Congregational Church, 471 Trapelo Rd., Belmont. Tickets $7; (617) 628-0063.

KODÁLY TEACHERS AND CHILDREN'S CHOIR performs at 7 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Free; (617) 585-1122.

YO-YO MA AND EMANUEL AX perform Brahms's Cello Sonata No. 1, Danielpour's *Portraits*, with mezzo-soprano Denyce Graves, violinist Pamela Frank, and clarinetist William Hudgins, and Mendelssohn's Piano Trio No. 2, with Frank, at 8:30 p.m. in Seiji Ozawa Hall, Tanglewood 297 West St., Lenox. Tickets $13-40; (617) 266-1200.

MICHAEL COLLVER AND FRIENDS. See listing for Tues.

dance

PERFORMANCE

THURSDAY 12

APPRENTICE CORPORATION DANCE TROUPE OF ATLANTA performs at 7 p.m. at Artists for Humanity, 300 A St., Boston. Free; (617) 737-2455.

FROM THE HORSE'S MOUTH is presented by ballet, modern, jazz, and tap artists Thurs.-Fri. at 8 p.m., Sat. at 2:15 and 8:15 p.m., and Sun. at 5 p.m. in the Doris Duke Studio Theatre, Jacob's Pillow, George Carter Rd., Becket. Tickets $20; (413) 243-0745.

DAVID NEUMANN performs as part of the "Meet-the-Artist Performance Series" at 8 p.m. at the Dance Performance Studio, Concord Academy, 166 Main St., Concord. Tickets $14; (978) 402-2339.

THE SEVEN DEADLY SINS gets its world-premiere production Thurs.-Fri. at 8 p.m., Sat. at 2 and 8 p.m., and Sun. at 2 p.m. in the Ted Shawn Theatre, Jacob's Pillow, George Carter Rd., Becket. Tickets $35-$40; (413) 243-0745.

FRIDAY 13

FROM THE HORSE'S MOUTH. See listing for Thurs.

THE SEVEN DEADLY SINS. See listing for Thurs.

SATURDAY 14

FROM THE HORSE'S MOUTH. See listing for Thurs.

THE SEVEN DEADLY SINS. See listing for Thurs.

SUNDAY 15

FROM THE HORSE'S MOUTH. See listing for Thurs.

THE SEVEN DEADLY SINS. See listing for Thurs.

WEDNESDAY 18

COMPAGNIE KÄFIG performs Wed.-Thurs. at 8 p.m. in the Ted Shawn Theatre, Jacob's Pillow, George Carter Rd., Becket. Tickets $35-$40; (413) 243-0745.

THURSDAY 19

JANE COMFORT & COMPANY perform at 8 p.m. in the Doris Duke Studio Theatre, Jacob's Pillow, George Carter Rd., Becket. Tickets $20; (413) 243-0745.

DAVID PARKER & THE BANG GROUP perform as part of the "Meet-the-Artist Performance Series" at 8 p.m. at the Dance Performance Studio, Concord Academy, 166 Main St., Concord. Tickets $14; (978) 402-2339.

COMPAGNIE KÄFIG. See listing for Wed.

PARTICIPATORY

THURSDAY 12

DICK SYATT'S SINGLES DANCES are Thurs. at 8 p.m. at Vincent's Nightclub, 6 Billings St., Randolph, and Fri. and Sat. at 8 p.m. at the Palace, Rte. 99, Saugus. Tickets $5-$7; (978) 443-8131.

EXPERIENCED INTERNATIONAL FOLK DANCE is at 8 p.m. at the First Unitarian Church, 404 Concord Ave., Belmont. Tickets $6; (781) 662-7475.

NEW ENGLAND CONTRAS AND SQUARES is at 8 p.m. at the VFW Hall, 688 Huron Ave., Cambridge. Tickets $5; (781) 662-6710.

PHILIP GLASS ENSEMBLE performs "Shorts," original compositions accompanied by new silent films, Fri.-Sat. at 8 p.m. at Mass. Museum of Contemporary Art, 1040 MADD MoCA Way, North Adams. Tickets 28-$32; (413) 662-2111.

SATURDAY 14

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY SEIJI OZAWA performs Corigliano's Symphony No. 2 and Dvorák's Cello Concerto, with Yo-Yo Ma, at 8:30 p.m. in the Koussevitzky Music Shed, Tanglewood, 297 West St., Lenox. Tickets $14-78; (617) 266-1200.

PHILIP GLASS ENSEMBLE. See listing for Fri.

BOSTON POPS CONDUCTED BY KEITH LOCKHART. See listing for Fri.

SUNDAY 15

ART OF MUSIC CHAMBER PLAYERS performs Webern's *Langsamer Satz*, Smetana's String Quartet No. 1, and Ravel's String Quartet in F at 2 p.m. at Old South Church, 645 Boylston St., Boston. Tickets $8-$15; (781) 837-2705.

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY JAMES CONLON performs the Four Sea Interludes and Passacaglia from Britten's *Peter Grimes*, Mahler's *Rückert-lieder*, with baritone Matthias Goerne, Saint-Saëns's Cello Concerto No. 1, with Han-Na Chang, and Ravel's *Rapsodie espagnole* at 2:30 p.m. in the Koussevitzky Music Shed, Tanglewood, 297 West St., Lenox. Tickets $14-78; (617) 266-1200.

CECILIA QUARTET performs Mozart's String Quartet in C K.465 (*Dissonance*), Schubert's String Quartet No. 12 (*Quartettsatz*), and Gershwin's *Summertime* at 4 p.m. at Longfellow National Historic Site, 105 Brattle St., Cambridge. Free; (617) 876-4491.

MONDAY 16

TANGLEWOOD MUSIC CENTER ORCHESTRA CONDUCTED BY JAMES CONLAN performs Mahler's Symphony No. 3, with the women of the Tanglewood Festival Chorus and the PALS Children's Chorus, at 8:30 p.m. in the Koussevitzky Music Shed, Tanglewood, 297 West St., Lenox. Tickets $20, available one hour before concert time; (617) 266-1200.

TUESDAY 17

ART OF MUSIC CHAMBER PLAYERS perform Viardot's Piano Quartet in A (*In Summer*), Mozart's Piano Quartet in G minor K.478, and Dvorák's Piano Quartet in E-flat at 8 p.m. at the Ellison Center for the Arts, 64 St. George St., off Rte. 3A, Duxbury. Tickets $12; (781) 837-2705.

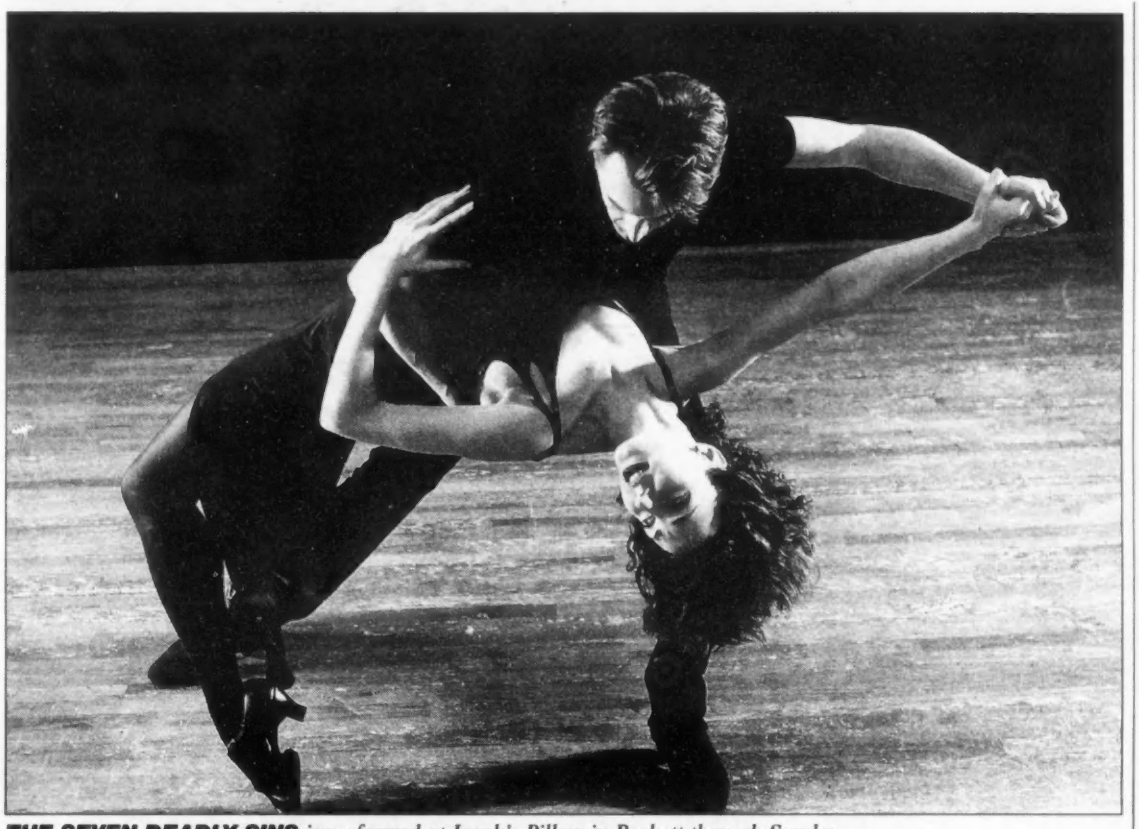
BOSTON POPS ORCHESTRA CONDUCTED BY JOHN WILLIAMS performs music by John Williams and a tribute to Harry Warren at 8:30 p.m. in the Koussevitzky Music Shed, Tanglewood, 297 West St., Lenox. Tickets $15-$88; (617) 266-1200.

MICHAEL COLLVER AND FRIENDS present "Through a Distant Mirror," Dark Ages works by Landini, Ciconia, Machaut, and others, Tues. at 8 p.m. at St. Peter's Church, 320 Boston Post Rd., Weston, and Thurs. at 8 p.m. at Emmanuel Church, 15 Newbury St., Boston. Tickets $12, $8 for students and seniors; (617) 625-1898.

COPLEY CHAMBER PLAYERS performs at 7:30 p.m. in the Martha-Mary Chapel, Longfellow's Wayside Inn, off Rte. 20, Sudbury. Tickets $7; (978) 443-1776.

LIBOR DUDAS performs organ works by Mendelssohn, Woodman, and Eben at 8 p.m. at Old West Church, 131 Cambridge St., Boston. Free; (617) 227-5088.

THOMAS GREGG AND EMILY LAURANCE perform 19th-century works for voice and harp by Schubert and Bishop at 12:15 p.m. at King's Chapel, 58 Tremont St., Boston. Donation $2; (617) 227-2155.



THE SEVEN DEADLY SINS *is performed at Jacob's Pillow in Beckett through Sunday.*

SALSA DANCE is at 8:30 p.m. at Karoun Restaurant, 839 Washington St., Newtonville. Tickets $10; (617) 964-3400.
TEMPORADA LATINA SALSA AND MERENGUE DANCE is at 8:30 p.m. at Ryles Jazz Club (second floor), 212 Hampshire St., Cambridge. Tickets $12-$14; (617) 876-9330.
YOUNG PROFESSIONALS NIGHT is at 9 p.m. at Il Panino, 295 Franklin St., Boston. Free; (617) 338-1000.

FRIDAY 13

BALKAN DANCE is at 7:30 p.m. at Scalzi School of Dance, 101 Bigelow Ave., Watertown. Tickets $6; (617) 840-2362.
BELLYDANCE NIGHT with music by the Bellydance Guitar Duo is from 8 p.m. to midnight at American Legion Hall, 370 Mass. Ave., Arlington. Tickets $10; (781) 641-0132.
CHICAGO BOSTON SINGLES DANCE is at 7:30 p.m. at Indian Meadows, Rte. 9, Westborough. Tickets $8; (508) 485-7113.
DANCE FRIDAY is an open-style dance at 8:30 p.m. at the Arlington Town Hall, 730 Mass. Ave., Arlington Center. Tickets $7; (617) 876-3050.
SALSA DANCE is at 7:30 p.m. at Grace United Methodist Church, 56 Magazine St., Cambridge. Tickets $5; (617) 547-4000.
SINGLES DANCE NEW ENGLAND is Fri.-Sat. at 8 p.m. at the American Legion Hall, 357 Great Rd., Bedford. Tickets $7, $6 before 8:30 p.m.; (617) 325-4900.
SOUTH SHORE SINGLES DANCE is from 8:30 p.m. to 12:30 a.m. at the VFW Abington Post, 30 Central St., Abington. Tickets $8; (781) 331-0021.
SWING DANCE is at 7:30 p.m. at the VFW Hall, 688 Huron Ave., Cambridge. Tickets $10-$12; (617) 254-8700.
TANGO DANCE is at 10:30 p.m. at Rialto, 1 Bennett St., Cambridge. Tickets $10; (617) 661-5050.
DICK SYATT'S SINGLES DANCES. See listing for Thurs.

SATURDAY 14

NEW ENGLAND CONTRAS AND SQUARES is at 8 p.m. at Scout House, 74 Walden St., Concord. Tickets $5; (617) 547-7781.
RYLES DANCE HALL is at 9 p.m. at Ryles Jazz Club (second floor), 212 Hampshire St., Cambridge. Tickets $12; (617) 876-9330.
VERA'S RHYTHM & BLUES DANCE CLUB is at 8:30 p.m. at West Coast Swing Dance,

Continued on page 16

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Saturday, July 14
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Sunday, July 15
ASTERISK
Tuesday, July 17
TOM LAWLOR'S OPEN JAM
Wednesday, July 18
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w/sp. guests Hazie Maze
Sunday, July 15 18+
Brother Chameleon
w/ sp. guests: Dead Cat Bounce
Monday, July 16 18+
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w/ Mike Nicolai
Tuesday, July 17 18+
Another Planet & Friends
Wednesday, July 18 21+
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JULY 27
ROCCO & ROSIE'S COMEDY ITALIAN WEDDING
A NEW & FUNNIER COMEDY ITALIAN WEDDING
AUG 4 SAT
PAT COOPER
ROSIE'S BACHELORETTE PARTY JULY 13
GREAT FOR GIRL'S NITE OUT
JULY 21
CHAD BRANNON
GENERAL HOSPITAL
WORCESTER @ AKU AKU
FRI CHANCE
SAT LANGTON

CHRISTOPHER BROWN

WILLIAM F. BUCKLEY, JR. *reads from his* Elvis in the Morning *this Thursday, July 12, at the Book Rack in Newburyport.*

Continued from page 15

323 Washington St., Brighton. Tickets $10; (617) 254-8700.

SINGLES DANCE NEW ENGLAND. See listing for Fri.

DICK SYATT'S SINGLES DANCES. See listing for Thurs.

SUNDAY 15

BEGINNERS' TWO-STEP DANCE is at 6:30 p.m. at Carpenters Dance Hall, 1 Southville Rd., Southborough. Tickets $7; (508) 485-2040.

EAST COAST SWING AND TWO-STEP is at 7 p.m. at Ashland Country Dance Hall, 162 West Union St., Ashland. Tickets $4-$8; (508) 435-0950.

INTERNATIONAL FOLK DANCING is from 7:30 to 11 p.m. with instruction at 7 p.m. at the Stratton Student Center's Sala de Puerto Rico (second floor), MIT, 84 Mass. Ave., Cambridge. Tickets $1; (617) 253-FOLK.

SCOTTISH COUNTRY DANCE is from 6:30 to 8:30 p.m. at the Church of Our Saviour, 25 Monmouth St., Brookline. Tickets $4; (617) 325-6657.

MONDAY 16

BALKAN DANCE CLASS is at 7:30 p.m. at Green Street Studio, 185 Green St., Cambridge. Tickets $12; (617) 840-2362.

GREEK FOLK DANCING is from 7 to 9 p.m. at the Hellenic Cultural Center, 25 Bigelow Ave., Watertown. Tickets $10; (617) 547-1095.

ISRAELI FOLK DANCING is at 8 p.m. at Temple Kehillath Israel, 384 Harvard Ave., Brookline. Tickets $4, $3 for students; (617) 484-6084.

LINE DANCE is at 6:30 p.m. at Carpenters Dance Hall, 1 Southville Rd., Southborough. Tickets $5; (508) 485-2040.

NEW ENGLAND SQUARES AND CONTRAS features music by Yankee Ingenuity at 7:30 p.m. at Scout House, 74 Walden St., Concord. Tickets $6; (781) 272-0396.

SCOTTISH COUNTRY DANCE is at 8 p.m. at the Central Square YWCA, 7 Temple St., Cambridge. Tickets $6; (617) 484-0950.

TUESDAY 17

BALKAN DANCE is at 8:30 p.m. at Sava Serbian Orthodox Church, 33 West Water St., Wakefield. Tickets $7; (781) 246-9663.

BALLROOM DANCE features the Olde Kids on the Block from 1 to 4 p.m. at the Striar Jewish Community Center Fireman Campus, 445 Central St., Stoughton. Tickets $5; (781) 341-2016.

CONTRA DANCE is from 7:30 to 10:30 p.m. at the MIT Student Center, 84 Mass. Ave., Cambridge. Tickets $4; (617) 253-FOLK.

ENGLISH COUNTRY DANCE is from 7:30 to 10 p.m. at First Church Unitarian Universalist, Centre and Eliot Sts., Jamaica Plain. Tickets $5; (781) 891-3296.

FOLK DANCING BY THE FOUNTAIN is at 7 p.m. at Copley Square, Clarendon and Boylston Sts., Boston. Free; (781) 662-7475.

SWING NIGHT is at 10 p.m. at Ryles Jazz Club (second floor), 212 Hampshire St., Cambridge. Tickets $6; (617) 266-2258.

WEDNESDAY 18

DANCE FREEDOM is a smoke- and alcohol-free barefoot dance at 7:30 p.m. at the First Congregational Church, 11 Garden St., Cambridge. Tickets $6; (978) 369-7522.

ENGLISH COUNTRY DANCE is from 7:30 to 10:30 p.m. at Park Avenue Congregational Church, Paul Revere Rd., Arlington Heights. Tickets $5, $3 for students; (617) 354-1340.

FRAMINGHAM INTERNATIONAL FOLK DANCE is from 8 to 10:30 p.m. at Fayville Village Hall, Central and Grove Sts., Southborough. Tickets $3.50; (508) 872-4110.

ISRAELI DANCE is at 7:30 p.m. with instruction at 7 p.m. at the Stratton Student Center's Sala de Puerto Rico (second floor), MIT, 84 Mass. Ave., Cambridge. Free; (617) 253-FOLK.

SINGLES DANCE is at 8 p.m. at Good Time Emporium, 30 Assembly Square Mall, Somerville. Tickets $5; (617) 628-5559.

SWING, BALLROOM, AND LATIN DANCING is at 6:30 p.m. at Carpenters Dance Hall, 1 Southville Rd., Southborough. Tickets $8; (508) 485-2040.

THURSDAY 19

DICK SYATT'S SINGLES DANCES. See listing for previous Thurs.

EXPERIENCED INTERNATIONAL FOLK DANCE. See listing for previous Thurs.

NEW ENGLAND CONTRAS AND SQUARES. See listing for previous Thurs.

SALSA DANCE. See listing for previous Thurs.

SCOTTISH COUNTRY DANCE. See listing for previous Thurs.

SWING DANCE. See listing for previous Thurs.

TEMPORADA LATINA SALSA AND MERENGUE DANCE. See listing for previous Thurs.

YOUNG PROFESSIONALS NIGHT. See listing for previous Thurs.

events

THURSDAY 12

ADIDAS TENNIS SLAM is at 2 p.m. at Ocean Edge Resort & Golf Club, One Villages Dr., Rte. 6A, Brewster. Tickets $20; (508) 896-9000.

FRIDAY 13

SATURDAY 14

BOSTON BY SEA LONG WHARF WALKING TOUR is at 5:30 p.m. at the Marriott Custom House lobby, McKinley Sq., off State St., Boston. Free; (617) 574-5950.

BOSTON TO PLYMOUTH LIGHTHOUSE EXPEDITION leaves at 10:30 a.m. from Long Wharf, Boston. Tickets $34; (781) 740-4290.

MONDAY 16

BOSTON HARBOR ASSOCIATION DEER ISLAND WALKING TOUR leaves at 10 a.m. at Long Wharf, Boston. Free; (617) 482-1722.

fairs

THURSDAY 12

LANTERN FESTIVAL AT FOREST HILLS CEMETERY is from 6-9 p.m. at Forest Hills Educational Trust, 95 Forest Hills Ave., Boston. Free ($5 requested); (617) 524-0128.

NEPONSET RIVER GREENWAY FESTIVAL: CELEBRATE THE PARK is from 10 a.m.-10 p.m. at Pope John Paul II Park, Gallivan Blvd., Boston. Free; (617) 542-7976.

FRIDAY 13

ARTS AT THE ARCADE is from noon to 6 p.m. at City Hall Plaza, Boston. Free; (617) 918-4351.

SATURDAY 14

GLOUCESTER SEAPORT FESTIVAL is from 10 a.m. to 4 p.m. at Harbor Loop, Gloucester. Free; (978) 465-2135.

SALEM MARITIME FESTIVAL is Sat., 10 a.m.-9 p.m., Sun., noon-5 p.m., at Salem Maritime National Historic Site, 193 Derby St., Salem. Free; (978) 740-1660.

SUNDAY 15

BASTILLE DAY IN HARVARD SQUARE is from 5-10 p.m. in the area of Sandrine's French Bistro, 8 Holyoke St., Cambridge. Free; (617) 497-5300.

SALEM MARITIME FESTIVAL. See listing for Sat.

THURSDAY 19

ARTBEAT FESTIVAL runs Thurs., 6-10 p.m., Fri., 7-10 p.m., and Sat., noon-7 p.m. at Davis Sq., Somerville. Free; (617) 625-6600.

benefits

FRIDAY 13

COMMUNITY SERVINGS PIE IN THE SKY "DON'T DESSERT US" PASTRY PARTY is at 6:30 p.m. at the Federalist Restaurant, 15 Beacon St., Boston. Tickets $25; (617) 445-7777.

SUNDAY 15

IMPERIAL COURT OF MASS. CHRISTMAS IN JULY SHOW to benefit AIDS and gay, lesbian, bisexual, and transgender charities is at 7 p.m. at Jacques Cabaret, 79 Broadway, Boston. Tickets $5; (617) 426-8902.

gay & lesbian

THURSDAY 12

30+ LESBIAN RAP is at 7 p.m. at the Women's Center, 46 Pleasant St., Cambridge. Free; (617) 354-8807.

"GENDER CRASH PERFORMANCE CAFE QUEER SPOKEN WORD OPEN MIC" WITH TONI AMATO & COMPANY is at 7:30 p.m. at Spontaneous Celebrations, 45 Danforth St., Jamaica Plain. Tickets $5-$7; (617) 524-1063.

WALKING GAY BOSTON is at 2:30 p.m. at Boston Public Gardens, Arlington and Beacon Sts., Boston. Tickets $8; (508) 478-9039.

MONDAY 16

LESBIAN RAP is at 7:30 p.m. at the Women's Center, 46 Pleasant St., Cambridge. Free; (617) 354-8807.

THURSDAY 19
30+ LESBIAN RAP. See listing for previous Thurs.

readings

THURSDAY 12
WILLIAM F. BUCKLEY JR. signs his *Elvis in the Morning* at 5:30 p.m. at the Book Rack, 52 State St., Newburyport. Free; (978) 462-8615.
KATHLEEN DEMARCO signs her *Cranberry Queen* at 6 p.m. at Cambridge Public Library, 449 Broadway, Cambridge. Free; (617) 349-4040.
LOUISE GLUCK AND ROBERT PINSKY read as part of the "Summer Poetry Institute Series" at 3:45 p.m. at BU School of Management, Room 324, 595 Comm. Ave., Boston. Free; (617) 353-2821.
DANIEL JONES signs his *After Lucy* at 7:30 p.m. at Newtonville Books, 296 Walnut St., Newtonville. Free; (617) 244-6619.
"POETRY OPEN MIC" with Steven Cramer, Robert K. Johnson, Suzanne Owens, & Joyce Peseroff is at 6:30 p.m. at Borders, 10-24 School St., Boston. Free; (508) 557-7188.
SUSAN QUINN signs her *Human Trials* at 7 p.m. at Brookline Booksmith, 279 Harvard St., Brookline. Free; (617) 566-6660.

FRIDAY 13
GERALD NICOSIA signs his *Home to War: A History of the Vietnam Veteran's Movement* at 7 p.m. at the Harvard Sq. Coop, 1400 Mass. Ave., level three, Cambridge. Free; (617) 499-2000.
JAMES W. SKEHAN signs his *Roadside Geology of Massachusetts* at 7:30 p.m. and Barnes & Noble, 150 Granite St., Braintree. Free; (781) 380-4129.

SATURDAY 14
MELISSA ETHERIDGE signs her *The Truth Is...My Life in Love and Music* book and *Skin* CD at 2 p.m. at Borders, 10-24 School St., Boston. Free; (508) 557-7188.
ALLEN KAY signs his *Young Heroes of American History: Send 'Em South* at 7:30 p.m. and Barnes & Noble, 150 Granite St., Braintree. Free; (781) 380-4129.
"OPEN POETRY SLAM" with host Valerie Lawson is at 7:30 p.m. at Daily Grind Coffeehouse, 23 Central Sq., Bridgewater. Free; (508) 279-9932.
"POETRY OPEN MIC" with host Deb Priestley is at 8 p.m. at Out of the Blue Gallery, 168 Brookline St., Cambridge. Donations accepted; (617) 354-5287.

SUNDAY 15
JODI PICOULT signs her *Salem Falls* at 1:30 p.m. at the Book Rack, 52 State St., Newburyport. Free; (978) 462-8615.

MELISSA ETHERIDGE *signs her* The Truth Is . . . *at Borders on Saturday.*

MONDAY 16
ALICE RANDALL signs her *The Wind Done Gone* at 7 p.m. at Brookline Booksmith, 279 Harvard St., Brookline. Free; (617) 566-6660.
"STONE SOUP POETRY OPEN MIC" is at 7:30 p.m. at the Middle East Downstairs, 472 Mass. Ave., Cambridge. Tickets $4; (617) 864-EAST.

TUESDAY 17
"AGAPE POETRY OPEN MIC" is at 8 p.m. at Community Church of Boston, 565 Boylston St., Boston. $1 donation; (617) 489-0519).

WEDNESDAY 18
"DECLARATION OF INDEPENDENCE READING" is at 10 a.m. at the Old State House, State and Washington Sts., Boston. Free; (617) 720-1713.
LORETTA LAROCHE signs her *Life is Not a Stress Rehearsal* at 7:30 p.m. at Borders, 101 Independence Way, Kingston. Free; (781) 582-8100.
ALEXANDRA MARSHALL signs her *Court of Common Pleas: A Novel* at 7 p.m. at Brookline Booksmith, 279 Harvard St., Brookline. Free; (617) 566-6660.
JANET TINNEY signs her *Bunker Hill* at 7 p.m. at Borders, 255 Grossman Dr., Braintree. Free; (781) 356-5111.

THURSDAY 19
ERIC NISENSON signs his *The Making of Kind of Blue: Miles Davis and His Masterpiece* at 12:30 p.m. at Borders, 10-24 School St., Boston. Free; (508) 557-7188.

talks

THURSDAY 12
"THE FIGHT IS ON: MOBILIZE TO FREE MUMIA ABU-JAMAL NOW: ABOLISH THE DEATH PENALTY" is a lecture by Mark Szydlo at 6:30 p.m. at Harvard Science Center, Room 109, 51 Brattle St., Cambridge. Free; (617) 666-9453.

SATURDAY 14
"TRANSIT POTPOURRI" is a lecture by Boston Street Railway Association members at 7:30 p.m. at Grand Lodge of Masons, 186 Tremont St., Boston. Free; (781) 433-7015.
"WHAT ABOUT CLIMATE CHANGE?" is a Somerville Climate Action lecture at 11 a.m. at Somerville Community Growing Center, 22 Vinal Ave., Somerville. Donations; (617) 776-4190.

SUNDAY 15
"HAPPY BIRTHDAY VINCENZO: AN OVERVIEW OF THE LIFE AND WORKS OF VINCENZO BELLINI" is a lecture by Angelo Mammano at 2 p.m. at the Holiday Inn, 1200 Beacon St., Brookline. Tickets $5; (617) 277-1200.

WEDNESDAY 18
"DOES THE DECLARATION OF INDEPENDENCE HAVE A HISTORY?" is a lecture by Pauline Maier at 11 a.m. at the Old State House, State and Washington Sts., Boston. Free; (617) 720-1713.

JAZZ

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art listings

galleries

Admission to the following galleries is free, unless otherwise noted. In addition to the hours listed here, many galleries are open by appointment. Galleries are in Boston, except where indicated otherwise. Galleries with photo exhibitions are listed under Photography.

NEWBURY STREET/ BACK BAY

ALFRED J. WALKER FINE ART (617-247-1319), 158 Newbury St., Boston. Tues.-Sat., 10 a.m.-5 p.m. Permanent collection features American and Continental paintings and drawings of the 19th and 20th centuries.

ALIANZA CONTEMPORARY CRAFTS (617-262-2385), 154 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m.; Sun., noon-5 p.m. Through Aug. 31: "Tea and Fantasy."

AMERICAN ROYAL ARTS ANIMATION ART GALLERY (617-424-0640), 166 Newbury St., Boston. Mon.-Sat., 10 a.m.-8 p.m.; Sun., noon-6 p.m. Ongoing exhibitions of celluloids and drawings used in the production of cartoons and animated films.

ARDEN GALLERY (617-247-0610), 129 Newbury St., Boston. Mon.-Sat., 11 a.m.-5:30 p.m.; Sun., 1-5 p.m. Through July 30: "Stephen Dinsmore: Landcapes and Still Lifes."

BARBARA KRAKOW GALLERY (617-262-4490), 10 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through July 25: group show.

CAMELOT GALLERY (800-956-5618), 221 Newbury St., Boston. Mon.-Sat., 10 a.m.-8 p.m.; Sun., noon-6 p.m. Features over 100 limited edition canvas lithographs by Thomas Kinkade.

CHAPPELL GALLERY (617-236-2255), 14 Newbury St., Boston Tues.-Sat., 11 a.m.-5:30 p.m. Through Sept. 6: "Glass Evolution: Established and New Talent."

CHASE GALLERY (617-859-7222), 129 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m.; Sun., 1-5 p.m. Through July 28: paintings by Danna Ruth Harvey.

COPLEY SOCIETY OF BOSTON (617-536-5049), 158 Newbury St., Boston. Tues.-Sat., 10:30 a.m.-5:30 p.m. Through July 14: "Copley Artists and Boston Scenes." July 19-Aug. 18: "New Members Show." Reception July 18, 5:30-7:30 p.m.

DESIGNS FOR LIVING (617-536-6150), 52 Queensberry St., Boston. Mon.-Tues., Thurs.-Fri., 7 a.m.-9 p.m.; Wed., 7 a.m.-noon; Sat., 8 a.m.-9 p.m.; Sun., 9 a.m.-9 p.m. Through July 25: "Muscle Studs," paintings by J.F. Hamel.

ECLIPSE GALLERY (617-247-6730), 167 Newbury St., Boston. Tues.-Sat., 9 a.m.-6 p.m. Through July 28: "Tha Rattanasuk: Photography from Exotic Locales."

EQUATOR GALLERY (617-266-4110), 218 Newbury St., Boston. Tues.-Thurs., noon-6 p.m.; Fri.-Sun., 11 a.m.-7 p.m. Ongoing: "Latin American Fine Art."

EXOTICAR MODEL GALLERY (617-267-8368), 114 Newbury St., Boston. Call for hours. Ongoing: automotive art, novelty clothing, collectibles, die-cast models, and exotic cars.

FRENCH LIBRARY AND CULTURAL CENTER (617-266-4351), 53 Marlborough St., Boston. Fri.-Sat., 10 a.m.-5 p.m.; Tues.-Thurs., 10 a.m.-8 p.m. Through July 28: "Traveling through France," paintings by Lynn Loscutoff.

GALLERY NAGA (617-267-9060), 67 Newbury St., Boston. Tues.-Fri., 10 a.m.-5:30 p.m. Through July 20: works by Harriet Casdin-Silver.

HARCUS GALLERY (617-451-3221), 6 Melrose St., Boston. Call for hours. Ongoing: Boston Group Artists show.

HOWARD YEZERSKI GALLERY (617-262-0550), 14 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through Aug. 18: "Uneasy: Photographic Portraits." Reception July 12, 6-8 p.m.

INTERNATIONAL POSTER GALLERY (617-375-0076), 205 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m.; Sun., noon-6 p.m. Through Sept. 3: "First Class Ticket" exotic and unusual poster show.

JUDI ROTENBERG GALLERY (617-437-1518), 130 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m. Through July 16: "Zygmund Jankowski: Unseen."

JUST AFRICA GALLERY (617-536-1648), 201 Newbury St., Boston. Tues.-Sat., 10 a.m.-6 p.m.; Sun., noon-5 p.m. Ongoing: contemporary stone sculptures by major and emerging artists from Zimbabwe, including works by Henry Munyaradzi and Gladman Zinyeka.

KELLY BARRETTE FINE ART (617-266-2475), 129 Newbury St., Boston. Tues.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Ongoing: revolving exhibit featuring works by Lisa Houck, Nancy Wagner, and others.

MERCURY GALLERY (617-859-0054), 8 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m. Through July 31: works by Adolph Gottlieb, Daniel Robinson, Joseph Solman, Hank Virgona, and Phillip Jones.

MPG (617-437-1596), 285 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m.; Sun.-Mon., 1-5 p.m. Through Aug. 5: "Land, Sea & Beyond."

NIELSEN GALLERY (617-266-4835), 179 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through Aug. 4: "In the Spirit of Landscape."

PEPPER GALLERY (617-236-4497), 38 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through July 16: paintings by Judith Belzer, Stanley Bielen, and Diana Horowitz.

SOCIETY OF ARTS AND CRAFTS (617-266-1810), 175 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m.; Sun., noon-5 p.m. Through Aug. 30: "Contemporary Basketry: No Boundaries." Reception July 12, 5-7 p.m.

ST. GEORGE GALLERY (617-450-0321), 245 Newbury St., Boston. Mon.-Sat., 10:30 a.m.-5:30 p.m.; Sun., 1-5 p.m. Through July 30: "Horses and Swimmers," paintings by William St. George.

A TOUCH OF FRANCE GALLERY (617-262-0252), 173 Newbury St., Boston. Mon.-Sat., 10 a.m.-7 p.m.; Sun., 10 a.m. to 6 p.m. Ongoing: paintings by French artists.

UPSTAIRS AT JOHNSON'S (617-536-4065), 355 Newbury St., Boston. Mon.-Fri., 8 a.m.-5:30 p.m.; Sat., 8:30 a.m.-1 p.m. Through July 28: "The Nature of Intimacy," works by Earl Garrison, Mandy Lamb, Eric Swensen, Sonia Targontsidis, and Scott Wiener.

SOUTH END

ARS LIBRI (617-357-4212), 560 Harrison Ave., Boston. Mon.-Fri., 9 a.m.-6 p.m.; Sat., 11 a.m.-5 p.m. Permanent collection features rare and scholarly books in the fine arts.

BERENBERG GALLERY (617-536-0800), 4 Clarendon St., Boston. Tues.-Sat., 10 a.m.-6 p.m. Through July 28: "Created in California: Art from Creative Growth Art Center, Creativity Explored of San Francisco, First Street Gallery Art Center, National Institute of Art and Disabilities, and the Arnes Gallery."

BERNARD TOALE GALLERY (617-482-2477), 450 Harrison Ave., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through Aug. 3: "Dazzling!," paintings by Steven Charles, Aaron Parazette, and Susie Rosmarin.

BROMFIELD GALLERY (617-451-3605), 560 Harrison Ave., Boston. Wed.-Sat., noon-5 p.m. Through July 14: "Amy Ross: Sacrificial Zoo"; "Ravi Jain: Museum of Transportation Pioneering."

HAMILL GALLERY OF AFRICAN ART (617-442-8204) 2164 Washington St., Boston. Wed.-Sat., noon-6 p.m. Through Sept. 1: "African Selections."

KINGSTON GALLERY (617-423-4113), 37 Thayer St., Boston. Wed.-Sat., noon-5 p.m. Through July 28: "New Art 2001."

SOUTH END BRANCH LIBRARY (617-536-8241), 685 Tremont St., Boston. Mon., Wed.-Thurs., 10 a.m.-6 p.m.; Tues., noon-8 p.m.; Fri., 9 a.m.-5 p.m. Through July 17: "Leon Robinson: Scenes of the South End and Back Bay."

DOWNTOWN

BOSTON CITY HALL Scollay Square Gallery (617-635-3245). City Hall Plaza, Boston. Mon.-Fri., 9 a.m.-5 p.m. Through July 28: paintings by Norman Crump.

CROSSTOWN ART GALLERY (617-720-0100), 1 North Sq., Boston. Tues.-Sat., noon-7 p.m. Through Aug. 15: "Stars: 8 Gallery Artists." Reception July 14, 6-9 p.m.

FORT POINT ARTS COMMUNITY GALLERY (617-423-4299), 300 Summer St., Boston. Mon.-Fri., 10 a.m.-3 p.m.; Sat., noon-5 p.m. Through Aug. 3: "Girls and Swirls," paintings by Melora Kuhn and David Palmer; "Hoarded Intuitions," works by Rick Fox, and sculptures by Jeff Smith.

REVOLVING MUSEUM (617-443-9469), 288-300 A St., 2nd Floor, Boston. Daily, 1-6 p.m. Through July 15: "Qin Feng: Ink on Paper."

SOCIETY FOR THE PRESERVATION OF NEW ENGLAND ANTIQUITIES HEADQUARTERS (617-570-9105), 1 Bowdoin Sq., Boston. Mon.-Fri., 10 a.m.-4 p.m. Through July 30: paper costumes by Edward F. Maeder.

STATE TRANSPORTATION BUILDING (617-437-1226), 10 Park Plaza, 2nd Fl., Boston. Mon.-Fri., 9 a.m.-5 p.m.; Sat.-Sun., noon-5 p.m. Through July 27: "Martini & Rossi: 100 Years of Celebrity Photos and Art."

STOBART GALLERY (617-227-6868), 113 Lewis Wharf, Boston. Tues.-Fri., 10 a.m.-6 p.m.; Sat.-Sun., noon-6 p.m. Through Aug. 28: "Boston Waterfront Invitational Art Exhibition and Sale."

OTHER BOSTON NEIGHBORHOODS

ALLSTON SKIRT GALLERY (617-254-7027), 129 Braintree St., Allston. Wed.-Fri., noon-5 p.m. Through July 27: "Back to Nature," works by Tina Feingold and Ilene Sunshine.

ARTS & MORE (617-522-0089), 31 Germania St., Jamaica Plain. Daily, 10:30 a.m.-6 p.m. Ongoing: works by Henry DeLeon, Roy Kavetsky, J. Gregory Cisneros, Michael Shores, and others.

DIETRICH GALLERY (617-783-2421), 16 Ashford St., Allston. Sat., 2-4 p.m. Through July 21: "Royally Fucked: Artists as Royalty."

GALLERY AT GREEN STREET (617-522-0000), 141 Green St., Jamaica Plain. Tues., 6-9 p.m.; Wed.-Thurs., noon-9 p.m.; Fri.-Sat., noon-5 p.m. Through Aug. 11: "Completely Fabricated," sculpture by Paul Meneses and Steve Novick. Reception July 13, 6-9 p.m.

HALLSPACE (617-989-9985), 31 Norfolk Ave., Boston. Fri.-Sat., noon-5 p.m. Through July 29: "Adults Only," works by Anna Shapiro, Linda Brown, and Bob Siegelman.

LITTLE WHITE BOX (617-439-8617), 288-300 A St., Boston. Tues.-Fri., noon-6 p.m.; Thurs. until 8 p.m. Through July 27: "Surface Deep," works by Matt Arnold, Phillip Llatovsky, Kristen Lena, and Jason Mager.

PAOLO'S TRATTORIA (617-354-5287), 251 Main St., Charlestown. Call for hours. Through July 31: paintings by Brendon Fitzgerald.

WEST ROXBURY BRANCH LIBRARY (617-325-3147), 1961 Centre St., West Roxbury. Mon., Thurs., noon-8 p.m.; Tues.-Wed., 10 a.m.-6 p.m.; Fri., 9 a.m.-5 p.m. Through July 31: "Ceramic Tiles: Contemporary, Fractal and Geometric Designs by Mark Needleman."

CAMBRIDGE/ SOMERVILLE/ WATERTOWN

BROOKLINE LUNCH (617-354-5287), 9 Brookline St., Cambridge. Call for hours. Through July 31: "Cambridge Seniors Show."

CAMBRIDGE ART ASSOCIATION Lowell Street Gallery (617-876-0246), 25 Lowell St., Cambridge. Tues.-Sat., 11 a.m.-5 p.m.; Sun., 1-5 p.m. Through July 14: "National Prize Show." Reception July 15, 7-9 p.m.

CAMBRIDGE PUBLIC LIBRARY (617-492-7794), 449 Broadway, Cambridge. Mon.-Fri., 9 a.m.-9 p.m.; Sat., 9 a.m.-5 p.m. Through July 31: "Boston Favorites," paintings by Elizabeth Owens Ellis.

CITIZENS BANK CENTRAL SQUARE BRANCH (617-354-5287), 617 Mass. Ave., Cambridge. Call for hours. Through July 31: paintings by Lara Goodman. Reception July 13, 6-8 p.m.

CLUB PASSIM, (617-492-7679), 47 Palmer St., Harvard Sq., Cambridge. Daily, 11 a.m.-6 p.m. Through Aug. 1: "Stones and Sea: Photography by Samer Kallas and Portia Brockway."

HURST GALLERY (617-491-6888), 53 Mt. Auburn St., Cambridge. Wed., Fri.-Sat., noon-6 p.m.; Thurs., noon-7 p.m. Through July 14: "African Dolls."

OUT OF THE BLUE GALLERY (617-354-5287), 168 Brookline St., Cambridge. Wed.-Sun., noon-5 p.m. Through July 31: paintings by Caroline Keem, Marlene Kryza, and Carly Weaver. Reception July 15, 3-5 p.m.

1369 COFFEEHOUSE INMAN SQUARE (617-576-1369), 1369 Cambridge St., Cambridge. Call for hours. Through July 31: works by Sam Valentino.

UNIVERSITY PLACE GALLERY (617-876-0246), 124 Mt. Auburn St., Cambridge. Mon.-Fri., 9 a.m.-6 p.m.; Sat., 9 a.m.-1 p.m. Through July 14: "National Prize Show." Reception July 15, 7-9 p.m. July 18-Sept. 5: "Translating the Epiphany."

WAINWRIGHT BANK (617-349-4380), 1 Broadway, Cambridge. Mon.-Fri., 8:30 a.m-4:30 p.m. Through July 13: "Christina Chang: Yellow, Red, and Me."

BROOKLINE/ NEWTON

LEVENTHAL-SIDMAN JEWISH COMMUNITY CENTER Starr Gallery (617-558-6485), 333 Nahanton St., Newton. Mon.-Thurs., 10 a.m.-4 p.m.; Fri., 10 a.m.-2 p.m.; Sun., 11 a.m.-4 p.m.; Tues.-Wed., 6-9 p.m. Through Aug. 26: "Portrait of a State."

NEWTON FREE LIBRARY (617-552-7145), 330 Homer St., Newton Centre. Mon.-Thurs., 9 a.m.-9 p.m.; Fri., 9 a.m.-6 p.m.; Sat., 9 a.m.-5 p.m. Through July 30: "Furniture Interactions," paintings by Joan Baldwin; "James Leitch: Recent Paintings of Boston."

SUBURBS: SOUTH

ARTWORKS AT DOVER STREET (508-984-1588), 384 Acushnet Ave., New Bedford. Tues.-Fri., noon-5 p.m.; Sat., 10 a.m.-3 p.m. Through July 13: "Youth Reach Exhibit."

GALLERY X (508-992-2675), 169 William St., New Bedford. Wed.-Sun., 11 a.m.-3 p.m. Through July 29: "Recyclable Art: An Environmental Exhibition."

MARION ART CENTER (508-748-1266), 80 Pleasant St., Marion. Tues.-Fri., 1-5 p.m.; Sat., 10 a.m.-2 p.m. Through July 25: "Marion Invitational," works by Richard Marthers, Mike Mazer, and Charles Parsons.

SOUTH SHORE ART CENTER (781-383-2787), 119 Ripley Rd., Cohasset. Mon.-Sat., 10 a.m.-4 p.m.; Sun., noon-4 p.m. Through Aug. 5: "Blue Ribbon Members' Show."

SUBURBS: NORTH

ACACIA GALLERY (978-283-7200), 33 Main St., Gloucester. Wed.-Sun., 11 a.m.-5 p.m. Through Aug. 5: paintings by Martha Bruno, Eleanor Levin, Wendy Prellwitz, and Laura Davidson.

BRUSH ART GALLERY (978-459-7819), 256 Market St., Lowell. Tues.-Sat., 11 a.m.-5 p.m.; Sun., noon to 4 p.m. Through Sept. 6: "Resident Artists' Exhibition."

FIREHOUSE CENTER FOR THE PERFORMING ARTS (978-462-7336), Market Sq., Newburyport. Tues.-Sun., 10 a.m.-5 p.m. Through July 23: "Earth, Sea, Sky," recent works by Andrew-Anderson-Bell, Lisa Courtney, and Kathryn Muse.

MINGO GALLERY (978-927-5964), 252 Cabot St., Beverly. Tues.-Fri., 10 a.m.-5 p.m.; Sat., 10 a.m.-4 p.m. Through Aug. 17: paintings by Gladys Buchs and Ellen Rolli. Reception July 13, 5-7:30 p.m.

NEWBURYPORT ART ASSOCIATION Sam Sargent Gallery (978-465-8769), 65 Water St., Newburyport. Daily, 11 a.m.-5 p.m. Through July 25: "Summer Medley," paintings by Elaine Insero and Ann Tucker.

RIVER GALLERY (978-356-1559), 4 Market St., Ipswich. Thurs.-Sun., 11 a.m.-5 p.m. Through July 29: "Wing It."

SUBURBS: WEST

ARLINGTON CENTER FOR THE ARTS Gibbs Gallery (781-648-6220), 41 Foster St., Arlington. Mon.-Fri., 9 a.m.-6 p.m. Through Aug. 10: "People, Places & Plants," works by Alice Denison and Kate Ledogar. Reception July 12, 6-8 p.m.

ARTANA, (508-788-5225), 3 Elm St., Saxonville. Tues.-Sat., 11 a.m.-6 p.m. Through July 28: "First Anniversary Bliss."

BORDERS BOOKS AND MUSIC (508-875-2321), 85 Worcester Rd., Framingham. Mon.-Sat., 9 a.m.-11 p.m.; Sun., 9 a.m.-9 p.m. Through July 31: photographs by Marc Fleishman and Penny Chase. Reception July 13, 6-8 p.m.

CENTER FOR THE ARTS IN NATICK (508-647-0179), 31 Main St., Natick. Mon.-Sat., noon-6 p.m.; Sun., noon-2 p.m. Through Aug. 1: "Time" juried photo show. Reception July 15, 1-3 p.m.

CLARK GALLERY (781-259-8303), Mall at Lincoln Station, 145 Lincoln Rd., Lincoln. Tues.-Sat., 10 a.m.-5 p.m. Through July 27: "The Object of Art" group invitational.

WELLESLEY HISTORICAL SOCIETY (781-235-6690), 229 Washington St., Wellesley. Thurs., 4:30-7:30 p.m.; Sat., 1:30-3:30 p.m.; Mon., Wed., 2-4:30 p.m. Through Sept. 15: "No Place Like Home: A Celebration of Wellesley Scenes and Artists."

CAPE COD

BERTA WALKER GALLERY (508-487-6411), 208 Bradford St., Provincetown. Daily, 11 a.m.-4 p.m. Through July 15: "Fishermen, Flowers, Fantasies," paintings by Salvatore Del Deo; "The Myriad Colors of Truro," paintings by Brenda Horowitz; "Chorus Series," paintings by Robert Henry.

DAVID GALLERY (508-349-0549), 2766 Rte. 6, Wellfleet. Daily, 10 a.m.-6 p.m. Through July 19: "Sophisticated Abstractions," paintings by Miriam Fried.

FINE ARTS WORK CENTER Hudson D. Walker Gallery (508-487-9960), 24 Pearl St., Provincetown. Mon., Thurs.-Fri., 5-8 p.m.; Sat., noon-4 p.m. and 5-8 p.m.; Sun., noon-5 p.m. Through July 17: paintings by Mary Hackett.

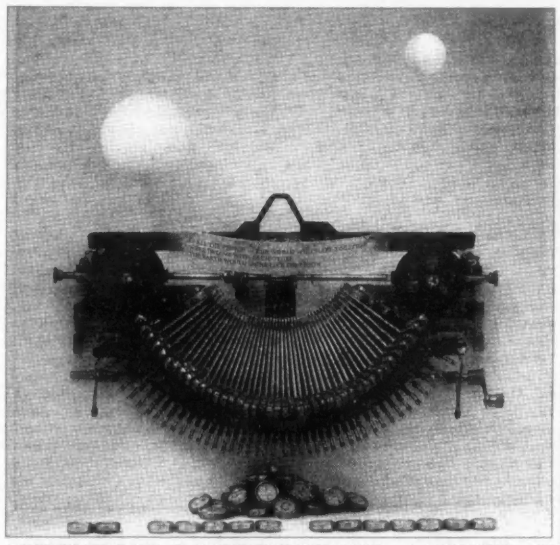
MANSFIELD MUSIC & ARTS SOCIETY (508-339-2822), 30 Reservoir St., Mansfield. Mon.-Thurs., 10 a.m.-6 p.m.; Fri., 10 a.m.-3 p.m. Through July 29: "Waterworks," paintings by Maureen K. Brookfield.

RICE/POLAK GALLERY (508-487-1052), 430 Commercial St., Provincetown. Daily, 11 a.m.-11 p.m. Through July 12: "Robert Flynn, Robert Birbeck, Peter Arvidson & Rosemary Broton Boyle: Recent Works."

ROBYN WATSON GALLERY (508-487-3511), 432 Commercial St., Provincetown. Daily, 11 a.m.-11 p.m. Through July 12: "Photographs, Prints and Sculpture: Mona Anderson, M.M. Battelle, Cid Bolduc, Peter McDonough, Ben Morgan, Merritt Schnipper and James Zimmerman." Opening July 13: works by Judith Shahn, Eugenia Porges, and Diane Shumway.

THE SCHOOLHOUSE CENTER (508-487-4800), 494 Commercial St., Provincetown. Daily, 11 a.m.-10 p.m. Through July 28: works by Rob Adamcik, Susan Lyman, Catherine Widgery, and Melanie Braverman.

TRURO CENTER FOR THE ARTS (508-349-7511), Castle & Meetinghouse Rds., Truro. Mon.-Fri., 9 a.m.-5 p.m. Through July 13: "Religious Asia," photographs by Joan Liebold Cohen. July 16-27: works by Budd Hopkins.



"INVENTIONS & INTERVENTIONS: A SERIES OF SCULPTURAL ASSEMBLAGES BY ALBERT SZABO" *is on display at the Carpenter Center at Harvard University through July 31.*

museums

ARMENIAN LIBRARY AND MUSEUM OF AMERICA (617-926-2562), 65 Main St., Watertown. Admission $2, free for children. Fri., Sun., Tues., 1-5 p.m.; Tues., 7-9 p.m. Ongoing: "The Armenian Genocide: In Memoriam"; "The Metal Art of Anatoli Avetian"; "Armenian Contemporary Art."

ART COMPLEX MUSEUM (781-934-6634), 189 Alden St., Duxbury. Wed.-Sun., 1-4 p.m. Free. Permanent collection features Shaker furniture, prints, American paintings, and Japanese art. Through Sept. 16: "The Yixing Effect"; works by Ma Qingxiong. "Celebrate the Museum Day," July 14, 1-6 p.m.

BOSTON BEER MUSEUM AND VISITORS' CENTER (617-522-9080), 30 Germania St., Jamaica Plain. Tours Thurs.-Fri. at 2 p.m.; Sat. at noon, 1, and 2 p.m. Admission $2. View two centuries of beer memorabilia and learn about the brewing process.

BOSTON PUBLIC LIBRARY (617-536-5400), Copley Sq., Boston. Mon.-Thurs., 9 a.m.-9 p.m.; Fri.-Sat., 9 a.m.-5 p.m.; Sun., 1-5 p.m. Art and Architecture tours offered Mon., 2:30 p.m.; Tues., Thurs., 6 p.m.; Fri.-Sat., 11 a.m.

— Concourse Lobby (ext. 2385). Through July 31: "History Encased," Boston Parks & Recreation artifacts.

— Deferrari Hall (ext. 2336). Through July 27: "Culture of Peace: An Exhibit of Poetry & Art."

BOSTON TEA PARTY MUSEUM (617-338-1773), Congress St. Bridge, Boston. Daily, 9 a.m.-6 p.m. Admission $8, $7 for students, $4 for children. A floating exhibit featuring a full-scale working replica of one of the ships involved in the infamous Boston Tea Party, the movie "Paul Revere Remembers," and continuous group-participation reenactments.

CAPE COD MUSEUM OF NATURAL HISTORY (800-896-3867), 869 Rte. 6A, Brewster. Mon.-Sat., 9:30 a.m.-4:30 p.m.; Sun., 11 a.m.-4:30 p.m. Admission $4, $2 for children. The Museum runs programs, walks, classes, and field schools on its three nature trails through woodlands, salt marsh, unspoiled beach, and Cape Cod's largest herring run. Indoor exhibits represent the Cape's native surroundings, from reptiles and insects to shells, minerals, and fossils, and include both the Clarence Hay Library for natural history information and an on-site archaeology lab. Ongoing: "Secrets in the Sand: Solving the Mystery of Wing Island."

CAPE MUSEUM OF FINE ARTS (508-385-4477), Cape Playhouse, Rte. 6A, Dennis Vilage. Mon.-Wed., Fri.-Sat., 10 a.m.-5 p.m.; Thurs. 10 a.m.-7:30 p.m.; Sun., 1-5 p.m. Admission $5; free for ages 16 and under and on Sat. before 1 p.m. The permanent collection features works by Ross Moffett, Arthur Diehl, William Paxton, Arnold Geissbuhler, Oliver Newberry Chaffee, and Sig Purwin.

CAROUSEL STATION (617-925-0472), 205 Nantasket Ave. at the Wharf, Hull. Daily, 10 a.m.-9 p.m. The Station is a festival museum complex centered around a 1928 Paragon Carousel, and also includes a museum about steamboats, hotels, and trains, a gift shop, cafe, and visitors' center.

CHARLES RIVER MUSEUM OF INDUSTRY (781-893-5410), 154 Moody St., Waltham. Thurs., Sat., 10 a.m.-5 p.m., and by appointment. Admission $4, $2 for students and seniors. Exhibits explore the industrial revolution, technology, and innovation, including "The Textile Mill," "The Auto Plant," "The Watch Factory," "Going to Work," and "The Employment Office." Guided tours include machine demonstrations.

CHILDREN'S MUSEUM (617-426-6500), 300 Congress St., Boston. Daily, 10 a.m.-5 p.m.; Fri. until 9 p.m. Admission $7, $6 for children over two and seniors, $2 for one year-olds. Admission $1 on Fri. from 5 to 9 p.m. Free parent-child activities include "ZOOMSci challenge" from 3-5 p.m. on Fri. and 2-4 p.m., Sat.-Sun.,"Come Sing and Dance" at 11 a.m. on Wed. and Fri., "Explore and Discover Together" at 2 p.m. on Wed., and "New Balance Climb," ongoing. Current exhibits include: "AIRplay: The Wonders of Wind & the Inflatable Art of Jon Goldman," "Boats Afloat," featuring an 800-gallon Channel tank; "Under the Dock," a giant-scale simulated underwater landscape with a 14' fiberglass lobster; "Build It!," a mock neighborhood market in Boston; "Japanese House," a two-story house from Kyoto; and "Teen Tokyo," an exhibit about fashion, food, sports, music, and family life of Japanese youth. Through Aug. 29: "Climbing the Walls."

COMMONWEALTH MUSEUM (617-727-9268), 220 Morrissey Blvd., Columbia Point, Boston. Mon.-Fri., 9 a.m.-5 p.m.; Sat., 9 a.m.-3 p.m. Free admission. Ongoing: "Toward a Better Life: Massachusetts Workers and Their Unions."

CONCORD MUSEUM (978-369-9609), 200 Lexington Rd., Concord. Mon.-Sat., 9 a.m.-5 p.m.; Sun., noon-5 p.m. Admission $10, $9 for seniors, $5 for students and children, free on July 18 from 5-8 p.m. Exhibits of furniture and decorative art objects documenting domestic life in Concord from 1635-1890. On display are Paul Revere's lantern from the Old North Church, and belongings of Emerson and Thoreau. Ongoing: "Why Concord?" a permanent exhibition of Concord's history.

DANFORTH MUSEUM OF ART (508-620-0050), 123 Union Ave., Framingham. Mon.-Fri., 9 a.m.-5 p.m.; Tues.-Thurs., 6-10 p.m. Admission $3, $2 for students and seniors, children under 12 free. Museum's collection includes American art from the 18th, 19th, and 20th centuries, including a children's gallery and a permanent collection of Hopi Kachina dolls.

DECORDOVA MUSEUM (617-781-259-8355), 51 Sandy Pond Rd., Lincoln. Tues.-Sun., 11 a.m.-5 p.m. Admission $8, $4 for seniors, students, and children. Through Sept. 3: "DeCordova Annual Exhibition"; "Water: Photographs from the Permanent Collection." Through Sept. 9: "Wendy Ross: A Garden of Unearthly Delights." Ongoing: "Welcome to the House of Art: An Installation by Todd McKie"; "Abstract Expressionism/Figurative Expressionism: Common Ground."

— The 35-acre Sculpture Park is open daily 8 a.m.-10 p.m. Free. Recent additions include Roberly Bell's "Garden Project," David Berry's "Sphere IV," Chakaia Booker's "Dialogue with Myself," Elliott Offner's "Figure from the Sea," and Leslie Wilcox's "Sentry Stand."

DREAMS OF FREEDOM (617-695-9990), One Milk St., Boston. Daily, 9:30 a.m.-6 p.m. Admission $7.50, $3.50 for youth 6-16. Multi-media exhibition sub-titled "A Virtual Passport Through Time," featuring "Hub of the Universe," "Voyages," "Passing Through Customs," and "The Immigrant Experience."

— ongoing walking tours: Tickets $21; walk and museum ticket $25. **Fri.:** at 9:30 a.m., "Abigail Adams: Eyewitness to Revolution"; **Sat.:** at 9:30 a.m., "Ben Franklin's Boston"; **Sun.:** at 1 p.m., "Calvin Coolidge: Beans, Brahmins & Bulfinch."

FRANKLIN PARK ZOO (617-541-5466), 1 Franklin Park Rd., Boston. Mon.-Fri. 10 a.m.-5 p.m.; Sat. Sun. 10 a.m.-6 p.m. Admission $7, $6 for seniors, $4 for ages 2-15. Home to over 150 species of mostly endangered or threatened animals including snow leopards, "African Tropical Forest," "Giraffe Savannah," and "Bongo Congo" featuring bongo antelope, zebras, ostrich, ibex, auodad sheep and vultures. Through Sept. 30: koala exhibit. Ongoing: "Farmyard Exhibit."

FULLER MUSEUM OF ART (508-588-6000), 455 Oak St., Brockton. Tues.-Sun., noon-5 p.m. Admission $3, $2 for seniors and students, $1 for children. Permanent collection features over 4,000 pieces of 19th and 20th century American art and crafts. Through Sept. 2: "Digital Insight."

GIBSON HOUSE MUSEUM (617-267-6338), 137 Beacon St., Boston. Call for hours. Built in 1859 and preserved as a legacy of the Victorian era, the Museum is open for tours Sat.-Sun at 1, 2, and 3 p.m.

HARRISON GRAY OTIS HOUSE (617-227-3956), 141 Cambridge St., Boston. Wed.-Sun., 11 a.m.-5 p.m. Admission $4, $3.50 for seniors, $2 for children. Designed by Charles Bulfinch in 1796 and restored in the 1970's, the grand mansion provides insight into the social, business, and family life of the American elite in the New Republic. Guided Tours of the house are Wed.-Sun., 11 a.m.-4 p.m. on the hour (all visitation is guided).

HERITAGE PLANTATION (508-888-3300), Pine and Grove Sts., Sandwich. Daily, 10 a.m.-5 p.m. Admission $9, $8 for seniors, $4.50 for ages 6-18, free for ages 5 and under. Exhibits include "Is She or Isn't He?: Identifying Gender in Folk Portraits of Children," featuring 75 children's portraits by American folk artists including Mary and Francis Wilcox, John Brewster, Jr., Ruth Henshaw Bascom, and Horace Bundy; a display of over 50 carvings by Elmer Crowell; "Artists and Uniforms: The World War II Experience," featuring drawings, prints and paintings depicting various theaters of war, and a display of uniforms and artifacts; and "Work, Play, and Stereotypes: Selections from the MacMillan Collection of Currier and Ives." Through July 22: "Garden of Quilts."

HIGGINS ARMORY MUSEUM (508-853-6015), 100 Barber Ave., Worcester. Tues.-Sat., 10 a.m.-4 p.m.; Sun., noon-4 p.m. Admission $6.75, $6 for seniors, $5.75 for ages 6-16, free for ages 5 and under. Through Jan. 6: "Shields of Faith: Russian Icons from the 16th to the 20th Centuries." Ongoing: "Arms and Armor Around the World"; "Battle of Grandson"; "The Nightwatchman," a charcoal drawing by Norman Rockwell; "The Armorer's Craft." "Mars and the Muses."

HOUSE OF THE SEVEN GABLES (978-744-0991), 54 Turner St., Salem. Daily, 10 a.m.-5 p.m. Admission $8, $6 for ages 6-17, free for ages 5 and under. The House of the Seven Gables, the inspiration for Nathaniel Hawthorne's novel, is the oldest 17th-century mansion remaining in New England. Furnishings include furniture and artifacts spanning three centuries, including Hawthorne memorabilia. The grounds also contain Hawthorne's birthplace, a 19th-century counting house, period gardens, and a visitor center with interactive video, orientation programs, and garden cafe. Currently on view: "Digging Up the Past: 330 Years of Salem's History at the House of the Seven Gables"; "Images of the Seven Gables: Paintings, Prints, and Photographs of Salem's Most Illuminated Home."

INSTITUTE OF CONTEMPORARY ART (617-266-5152), 955 Boylston St., Boston. Wed., Fri., noon-5 p.m.; Thurs., noon-9 p.m.; Sat.-Sun., 11 a.m.-5 p.m. Admission $6, $4 for seniors and students, free for children, free after 5 p.m. on Thurs. Established in 1936 as the first non-collecting contemporary art institution in the U.S. July 18-Sept. 30: "The Social Scene" and "Nicki S. Lee." Through July 29: "The young land," public art project by Olafur Eliasson. Through Oct. 14: "Conspire," public art project by Laura Baring-Gould and Michael Dowling.

ISABELLA STEWART GARDNER MUSEUM (617-566-1401), 280 The Fenway, Boston. Tues.-Sun. 11 a.m.-5 p.m. Admission $10 ($11 on Sat.-Sun.), $7 for seniors, $5 for students with ID ($3 on Wed.), free for ages 18 and under. The museum, built in the style of a 15th-century Venetian palace, houses more than 2500 art objects, with emphasis on Italian Renaissance and 17th-century Dutch works. Among the highlights are works by Rembrandt, Botticelli, Raphael, Titian, and Whistler. Guided tours given Fridays at

2:30 p.m. Through Sept. 16: "Laura Owens Exhibit."

JACKSON HOMESTEAD (617-552-7238), 527 Washington St., Newton. Mon.-Thurs., noon-5 p.m. Admission $2, $1 for children and seniors. Home of abolitionist William Jackson, includes exhibitions on Newton and regional history highlighting the community as an early railroad hub and the home itself as a stop on the Underground Railroad. Children's gallery features hands-on exhibits. Ongoing: "Building and Living in 20th Century Newton"; "What Makes Community: Sense of Place in Chestnut Hill, Oak Hill & Thompsonville", "The Jacksons' Contribution to Newton"; "Children's Gallery & Abolition Room"; "Dolls from Around the World."

JOHN F. KENNEDY LIBRARY AND MUSEUM (617-929-4500), Morrissey Blvd., Columbia Point, Boston. Daily, 9 a.m.-5 p.m. Admission $8, $6 for students and seniors, $4 for ages 13-17, free for ages 12 and under. Exhibitions portraying the life, leadership, and legacy of President Kennedy through memorabilia, video presentations, and settings. Ongoing: "Attorney General Robert F. Kennedy"; "Jacqueline Bouvier Kennedy: First Lady"; "John Glenn and the Space Race"; "The Cuban Missile Crisis"; "The Nixon v. Kennedy Presidential Race"; "The Struggle for Civil Rights"; "Mrs. Kennedy's Tour of the White House"; "The Kennedy Family;" "Jacqueline Kennedy Travels Abroad." Through Sept. 1: "JFK and Latin America."

JOHN FITZGERALD KENNEDY NATIONAL HISTORIC SITE (617-566-7937), 83 Beals St., Brookline. Wed.-Sun., 10 a.m.-4:30 p.m. Admission $2, free for ages 16 and under. President Kennedy (born in 1917) and his family lived in this restored nine-room house until 1927. It was the first home shared by the president's father and mother, Joseph P. and Rose Fitzgerald Kennedy, and re-creates the social and political beginnings of one of the world's most prominent families.

LONGFELLOW NATIONAL HISTORIC SITE (617-876-4491), 105 Brattle St., Cambridge. Wed.-Sun., 10 a.m.-4:30 p.m. Free. Built in 1759, this Georgian mansion is where George Washington planned the siege on Boston during the Revolutionary War and later served as home to poet Henry Wadsworth Longefellow. Tour information available at Visitor Information Booth in Harvard Square.

LONGYEAR MUSEUM (617-277-8943), 120 Seaver St., Brookline. Tues.-Sat., 10 a.m.-4:15 p.m.; Sun., 1-4:15 p.m. Admission $3. Museum exhibits explore the life of Christian Science founder Mary Baker Eddy through artifacts, manuscripts, books, and the biographical history of early workers in the Christian Science Church circa 1910. Located on 8 acres including flower gardens, a fountain, pool, and statues. The Museum also maintains three Massachusetts houses in which Eddy lived, at 23 Paradise Road, Swampscott (599-1853), open Mon.-Sat., 10 a.m.-5 p.m.; Sun., 2-5 p.m.; 277 Main St., Amesbury (277-8943), hours by appointment; and 133 Central St., Stoughton (277-8943), hours by appointment. The houses are open May 1 through Oct. 31, and admission is $2, $1 for students.

LORING-GREENOUGH HOUSE (617-524-3158), 12 South St., Jamaica Plain. Open for tours Sat., noon-3 p.m. Donation $3, $1 for children. A pre-Revolutionary house on the National Register of Historic Places decorated in period furnishings, costumes, and objets d'art.

LYNN MUSEUM (781-592-2465) 125 Green St., Lynn. Mon.-Fri., 9 a.m.-4 p.m.; Sat., 1-4 p.m. Admission $4. Through Aug. 18: "Cityscapes: Investigating Our Urban Environment 1850-2000." Through Dec. 29: "May Useful Arts Employ My Youth: Lynn Samplers and the Education of Young Women, 1750-1910."

MASSACHUSETTS MUSEUM OF CONTEMPORARY ART (413-664-4481), 87 Marshall St., North Adams. Tues.-Sun., 10 a.m.-4 p.m. Admission $6, $4 for seniors and students, $2 for ages 6-16; free for ages 5 and under. Current exhibitions: "Game Show"; "Tim Hawkinson: Uberorgan"; "Oyvind Fahlstrom"; "Ron Kuivilla: Visitations"; Mona Hatoum: Domestic Disturbance"; "Natalie Jeremijenko: Tree Logic."

MUSEUM OF AFRO AMERICAN HISTORY (617-742-1854), 46 Joy St., Boston. Mon.-Sat., 10 a.m.-4 p.m. Collection includes documents, artifacts, and art works pertaining to the African American experience in New England. Includes the African Meeting House, the oldest standing black church in America; and the Abell Smith School, Boston's first public school for Black children and an early home of the Abolitionist movement.

MUSEUM OF FINE ARTS (617-267-9300), 465 Huntington Ave., Boston. Mon.-Tues., 10 a.m.-4:45 p.m.; Wed., 10 a.m.-9:45 p.m.; Thurs.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., 10 a.m.-5:45 p.m. West Wing open Thurs.-Fri. until 9:45 p.m. Admission $12, $10 for seniors and students, free for ages 17 and under, $2 after 5 p.m. on Thurs.-Fri., free after 4 p.m. on Wed. **Mon.-Fri.:** introductory walks through all collections begin at 10:30 a.m. and 1:30 p.m.; "Asian, Egyptian, and Classical Walks" begin at 11:30 a.m.; "American Painting and Decorative Arts Walks" begin at 12:30 p.m.; "European Painting and Decorative Arts Walks" begin at 2:30 p.m.; Introductory tours are also offered **Sat.** at 11 a.m. and 1:30 p.m.

— Permanent Gallery Installations: "Late Gothic Gallery," featuring a restored 15th-century stained glass window from Hampton Court, 14th- and 15th-century stone, alabaster, and polychrome wood sculptures from France and the Netherlands; "Mummy Mask Gallery," a newly renovated Egyptian gallery, features primitive masks dating from as far back as 2500 B.C.; "European Decorative Arts from 1950 to the Present"; "John Singer Sargent: Studies for MFA and Boston Public Library Murals."

— Exhibitions: Through Aug. 5: "American Folk." Tickets $15, $13 for seniors and students, $5 for ages 16 and under during school hours (free otherwise). Call (617) 542-4632. Through July 15: "Japan at the Dawn of the Modern Age." Through July 29: "From Head to Toe: Selections from the Costume Collection." Through Sept. 3: "Takashi Murakami: Made in Japan." Through Sept. 19: "Piranesi and Architectural Fantasy." Ongoing: "The Alan and Simone Hartman Collection of English Silver 1680-1760: The Huguenot Legacy"; "The Art of Africa, Oceania, and the Ancient Americas"; "Egyptian Funerary Arts and Ancient Near East Galleries."

— Gallery lectures are free with museum admission. **Thurs.:** at 11 a.m., "Gauguin's Masterpiece," presented by Miriam Braverman. **Sat.:** at noon, "French Art: Before and After the Revolution," given by Henry Augestine Tate. **Wed.:** at 6 p.m., "Piranesi and Architectural Fantasy," presented by Wellington Reiter.

MUSEUM OF OUR NATIONAL HERITAGE (781-861-6559), 33 Marrett Rd., Lexington. Mon.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Free admission. Ongoing: "Lexington Alarm'd," an introduction to Colonial Lexington exploring the town's connection to the Revolutionary War; "Initiating America: Three Centuries of Lodge Life." Through Sept. 9: "Return to Route 66." Through Oct. 21: "Flash! The Associated Press Covers the World." Through Feb. 4, 2002: "Food is Ammunition: World War I Food Posters." Ongoing: "The Enchanted Clocks of George McFadden"; "Made in Massachusetts."

MUSEUM OF SCIENCE (617-723-2500), Science Park, Boston. Sat.-Thurs., 9 a.m.-7 p.m.; Fri., 9 a.m.-9 p.m. Admission $11, $8 for seniors and ages 3-11. The Museum features the theater of electricity (with indoor thunder-and-lightning shows daily) and more than 600 hands-on exhibits. Through Sept. 3: "If These Walls Could Talk." Through Oct. 8: "Linus Pauling and the Twentieth Century." Ongoing: "Journey into Amazing Caves," "Galileo's Odyssey." "Natural Mysteries"; "Cahners ComputerPlace"; "The Virtual Fish Tank"; "The Light House: Beaming, Bouncing, and Bending Light"; "Messages"; "Science in the Park: Playing with Forces and Motion"; "Human Body Connection."

— Admission to Omni, laser, and planetarium shows is $7.50, $5.50 for ages 3-11 and seniors. "Laser WBCN," Thurs.-Sat., 8 p.m.; "Laser POP ROX," Fri.-Sun., 5:30 p.m.; "Laser Bizkit," Thurs.-Sat., 9:15 p.m.; "Laser Floyd," Fri.-Sat., 10:30 p.m.; "Laser Zeppelin," Sun., 8 p.m.; "Laser Aerosmith," Sun., 9:15 p.m. Ongoing: "Friday Night Stargazing," Fri., 8:30 p.m.; "Galileo's Odyssey" and "Welcome to the Universe," daily.

MUSEUM OF THE NATIONAL CENTER OF AFRO-AMERICAN ARTISTS (617-442-8614), 300 Walnut Ave., Roxbury. Tues.-Sun., 1-5 p.m. Ongoing: "Aspelta: A Nubian King's Burial Chamber."

MUSEUM OF TRANSPORTATION (617-522-6547), Larz Anderson Park, 15 Newton St., Brookline. Tues.-Sun., 10 a.m.-5 p.m. Admission $5, $3 for seniors, students, and ages 6-16. Exhibits focus on the automobile and its role in American society.

NAISMITH MEMORIAL BASKETBALL HALL OF FAME (413-781-6500), 1150 West Columbus Ave., Springfield. Daily, 9 a.m.-8 p.m. Admission $8, $5 for students and seniors, children free. A 48,000 square foot, three-level museum highlighting all levels of the game, featuring a virtual-reality game, interactive video monitors, a movie theater, hoop shoot-out, and historic memorabilia. Ongoing: a tribute to the history of basketball in the Olympic games.

NEW BEDFORD ART MUSEUM (508-961-3072), 608 Pleasant St., New Bedford. Fri.-Wed., 10 a.m.-5 p.m.; Thurs., 10 a.m.-7 p.m. Tickets $3, $2 for seniors and students, free for ages 16 and under when accompanied by an adult. Through Oct. 5: "Working Boats: Portraits from a Fishing Harbor, Paintings by Rez Williams"; "Peter Duff Boat Models"; "Traditional Eastern European Cut Paper by Miraslawa Graboska Pissarenko"; "Handcrafter Trawler Models by Reidar Bendicksen."

NEW BEDFORD WHALING MUSEUM (508-997-0046), 18 Johnny Cake Hill, New Bedford. Mon.-Wed., Fri.-Sun., 9 a.m.-5 p.m.; Thurs., 9 a.m.-8 p.m. Admission $4.50, $3.50 for seniors, $3 for children, free for ages 5 and under. Sept. 28-May 31: "A View from the Cupola: New Bedford's Changing Landscape." Ongoing: "Whalers Go West: The Lure of Gold"; "The Chronicle of the Blue Whale"; "Moby-Dick: the Men and the Voyages"; "Joshua Slocum: Alone Around the World"; "A Wind from the North: The Turn of the Last Century through the Eyes of Clifford W. Ashley."

NEW ENGLAND AQUARIUM (617-973-5200), Central Wharf, Boston. Mon., Tues., Fri., 9 a.m.-6 p.m.; Wed.-Thurs., 9 a.m.-8 p.m.; Sat.-Sun., 9 a.m.-7 p.m. Admission $13, $11 for seniors, $7 for ages 3-11, free for children under 3. More than 70 exhibits featuring aquatic animals from Boston Harbor to the Amazon River. Includes the 187,000-gallon giant ocean tank, where visitors can observe coral reef fishes, pick up a horseshoe crab, and observe regularly scheduled shark feedings.

— Ongoing exhibits: "Nyanja! Africa's Inland Sea"; "Rivers of the Americas," including animals from the Amazon and Connecticut Rivers; the ecology-oriented "Boston Harbor: the Place, the Problem, the Plan"; "Storm over Stellwagen," an interactive multimedia aquatic exhibit; "Sea Otters"; "Aquarium Medical Center," a public expansion of the aquarium's veterinary care hospital; "The *Matthew*."

— Daily whale watches cost $26.50, $21 for seniors, $19 for ages 12-18, $16.50 for ages 3-11. Call (617) 973-5281 for reservations.

— Aquarium Harbor Tours depart daily from Central Wharf at 12:30 and 2:30 p.m. Tickets $9, $7 for teens, $6.50 for children.

— "Unforgettable Boston," a 20-minute interactive movie highlighting many of Boston's favorite landmarks, runs continuously Mon.-Fri. from 10 a.m. to 4 p.m. and Sat.-Sun. from 10 a.m. to 5 p.m. Tickets $4, $3 for seniors and ages 3-11; (800) 296-7600.

NEW ENGLAND PIRATE MUSEUM (978-741-2800), 274 Derby St., Salem. Daily, 9:30 a.m.-6 p.m. Admission $4, $2.50 for children. The museum features a dock-side village, a pirate ship and 80-foot cave, and 60 life-sized pirates from yesteryear including Blackbeard and Captain Kidd. Also depicts colonial American life and New England pirates.

NORMAN ROCKWELL MUSEUM (413-298-4100), Stockbridge. Mon.-Fri., 11 a.m.-4 p.m.; Sat.-Sun., 10 a.m.-5 p.m. Admission $9, free for ages 18 and under when accompanied by an adult. The Museum houses Rockwell's studio, and the world's largest collection of his paintings. Ongoing: "My Adventures as an Illustrator."

OLD NORTH CHURCH (617-523-6676), 193 Salem St., Boston. Daily, 9 a.m.-6 p.m. Tickets $4, $3 for ages 15 and under. Built in 1723, Boston's oldest church continues as an active Episcopal Church with services every Sunday. Behind the Scenes Tour is every hour on the hour June through Oct.

OLD SOUTH MEETING HOUSE (617-482-6439), 310 Washington St., Boston. Daily, 9:30 a.m.-5 p.m. Admission $3, $2.50 for students and seniors, $1 for children. A museum and historic site built in 1729 as a Puritan house of worship, the Meeting House served as the location for meetings of Colonial revolutionaries leading up to the war for independence. Ongoing: "Voices of Protest."

OLD STATE HOUSE (617-720-3290), 206 Washington St., Boston. Daily, 9 a.m.-5 p.m. Admission $3, $2 for students and seniors, $1 for ages 6-18. Ongoing exhibits detail the history of Boston during the Revolution, the history of firefighting, the John Hancock family, inns and taverns, and the Massachusetts Supreme Judicial Court. Also administers a Boston reference library and photographic resource center at 15 State St. Ongoing: "A History of Boston through Fire."

ORCHARD HOUSE/HOME OF THE ALCOTTS (978-369-4118), 399 Lexington Rd., Concord. Mon.-Fri., 11 a.m.-3 p.m.; Sat., 10 a.m.-4:30 p.m.; Sun., 1-4:30 p.m. Admission $6, $5 for students and seniors, $4 for ages 6-17, free for ages 5 and under. Home of the Alcotts and the site where Louisa May Alcott wrote *Little Women* in 1868. Features personal objects and furnishings that belonged to the Alcott family, the Concord School of Philosophy, and historical programs and exhibitions. The museum offers a variety of guided "living history" tours.

PAUL REVERE HOUSE (617-523-2338), 19 North Sq., Boston. Daily, 9:30 a.m.-5:15 p.m. Admission $2.50, $2 for students and seniors, $1 for children. Restored 17th-century house owned by Revere during the Revolutionary War. Next door is the Pierce/Hichborn House, a Georgian brick building built circa 1711. Through Aug. 25: Sat. from 1 to 4 p.m., "Paul Revere's Boston." Sun., Thurs., 1-4 p.m.: "A Visit with Paul Revere."

PEABODY ESSEX MUSEUM (978-745-9500), East India Square, Liberty & Essex Sts., Salem. Mon.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Admission $10, $8 for seniors and students, free for ages 16 and under. Museum complex on two adjacent city blocks features 30 galleries, art and architecture from America, Asia, and the Pacific, historic house tours, and a research library. Through Sept. 23: "Secret World of the Forbidden City: Splendors from China's Imperial Palace." Through Sept. 30: "The Art of American Embroidery." Ongoing: "The Saltonstall Family Portraits"; "A Folk Art Sampler"; "The Real Witchcraft Papers."

— Liberty Street Building. Tours given at 2 p.m. daily. The museum features a collection of marine paintings and drawineries devoted to porcelains, lacquerware, ivory, furniture, and silver of the China Trade.

— Essex Street Building. Gardens, historic houses dating back to 1664, and a research library. Museum features silver, glass and ceramics, portraits and landscape paintings, and dolls and toys. Permanent exhibitions: "Days of Judgment," an exhibition commemorating the 300th anniversary of the Salem Witch Trials. Guided tours of the John Ward House (1684), the Georgian Crowninshield-Bentley House (1727), and the Federal Gardner-Pingree House (1804).

ROTCH-JONES-DUFF HOUSE & GARDEN MUSEUM (508-997-1401), 396 Country St., New Bedford. Mon.-Sat., 10 a.m.-4 p.m.; Sun., noon-4 p.m. Tickets $4, $3 for seniors and students $3,$2 for children 12 and under. Through Oct. 1: "New Bedford: A Maritime Legacy."

SALEM 1630: PIONEER VILLAGE (508-744-0991), Forest River park, off West Ave., Salem. Mon.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Admission $5, $3 for children. A living-history recreation of Salem in 1630, a Puritan fishing village featuring a variety of early shelters, gardens, and animals.

SALEM MARITIME NATIONAL HISTORIC SITE (978-740-1660), 193 Derby St., Salem. Daily, 9 a.m.-6 p.m. Admission $3, $2 for children and seniors. Features *Friendship*, a replica of the 1797 sailing vessel, West India Goods Store, trail-side exhibits, wharfs, "Rigging Shed," and ranger-guided walking tours. An orientation film, "To the Farthest Port of the Far East," is shown every half-hour, 9:30 a.m.-4:30 p.m.

SPORTS MUSEUM OF NEW ENGLAND (978-452-6775), 25 Shattuck St., Lowell. Tues.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Admission $3, $2 for seniors and ages 6-17, free for ages 6 and under. A showcase for New England sports history through interactive exhibits, computers, videos, mini-theatres, and memorabilia. Currently on view: "Harry Agganis: Athlete, Scholar, Gentleman"; "Candlepin Bowling"; "A Salute to the 50th Anniversary of the Boston Braves"; "Ted Williams Tribute"; "Women in Sports"; "The Greater Lowell and Merrimack Valley Sports Tradition"; baseball photographs by Bill Chapman.

SPORTS MUSEUM OF NEW ENGLAND AT THE FLEETCENTER (617-624-1234), Causeway St., Boston. Tues.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Admission $5, $4 for seniors and ages 6-17, free for ages 6 and under. A showcase for Boston sports history with exhibits dedicated to the Celtics, Bruins, Boston Garden, and the FleetCenter. Currently on view: "Ted Williams: An American Hero."

STONE PARK ZOO (781-438-5100), 149 Pond St., Stoneham. Mon.-Fri. 10 a.m.-5 p.m.; Sat. Sun. 10 a.m.-6 p.m. Admission $6, $5 for seniors, $4 for children. Home to over nine animal exhibits including "Major," a 30-year-old polar bear, a herd of bison, a colony of flamingoes, capybaras (the world's largest rodents), and spider monkeys. Ongoing: "Snowy Owl Creek."

THE OLD MANSE (978-369-3909), 269 Monument St., Concord. Mon.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Tours $5.50, $4 for seniors and students, $3.50 for ages 6-12. Historic house where Ralph Waldo Emerson and Nathaniel Hawthorne once worked.

USS CONSTITUTION MUSEUM (617-426-1812), Charlestown Navy Yard, Boston. Daily, 9 a.m.-6 p.m. Free. Ongoing: "Around the World in *Old Ironsides*," chronicling the Constitution's diplomatic mission, and "A Look Below the Waterline: Preserving Old Ironsides" which explores past and current restorations of the boat. Ongoing: "*Old Ironsides* in War and Peace"; "Strengthening Old Ironsides."

WADSWORTH ATHENEUM (860-278-2670), 600 Main St., Hartford, CT. Tues.-Sun., 11 a.m.-5 p.m. Admission $7, $5 for seniors and students, $3 for ages 6-17, free for ages 6 and under. Collections of American and European paintings and sculpture, as well as glass, silver, Wallace Nutting furniture, and Meissen porcelain. The second floor of the Morgan Building features the J. Pierpont Morgan collection of American decorative arts. Ongoing: "We Also Served: African-Americans in the U.S. Military — Selections from the John H. Motley Collection." Through Sept. 2: "Fiona Tan/MATRIX 144." Through September 9: "The Forbidden Stitch: Chinese Embroidery." Through Sept. 23: "Picasso: The Artist's Studio." Through Jan. 6, 2002: "Flagging Freedom."

WENHAM MUSEUM (978-468-2377), 132 Main St., Wenham. Tues.-Sun., 10 a.m.-4 p.m. Admission $5, $4 for seniors, $3 for children. The museum houses doll and toy collections with period furnishings and costumes from as long ago as the 17th-century. Through Sept. 9: "Cows in the Parlor: New England Dairy Farmers and Their Land."

WORCESTER ART MUSEUM (508-799-4406), 55 Salisbury St., Worcester. Wed.-Fri., 11 a.m.-5 p.m.; Sat., 10 a.m.-5 p.m.; Sun., 11 a.m.-5 p.m. Admission $8, $6 for seniors and students, free for ages 17 and under. Admission free on Sat. from 10 a.m. to noon. The museum includes an extensive collection of Asian art in its Chinese, Japanese, Indian, and Islamic galleries. Korean ceramics from the 5th and 6th centuries are on display. The Marianne E. Gibson Gallery includes works by John Singleton Copley, James Peale, Robert Fulton, and Edward Savage. Through Aug. 5: paintings by Jennifer Reeves.

photography

ADDISON HOLMES GALLERY (508-255-6200), 43 South Orleans Rd., Orleans. Call for hours. July 13-19: "group show." Reception July 14, 5-7 p.m.

BOSTON ARCHITECTURAL CENTER (617-262-5000), 320 Newbury St., Boston. Mon.-Thurs., 9 a.m.-9 p.m.; Fri.-Sat., 9 a.m.-5 p.m.; Sun., noon-5 p.m. Through July 30: "Jerry Russo: Gated Communities."

BOSTON UNIVERSITY Photographic Resource Center (617-353-0700), 602 Comm. Ave., Boston. Tues.-Sun., noon-5 p.m.; Thurs., noon-8 p.m. Tickets $3; $2 for students and seniors. Through July 29: "Members' Exhibition."

CAMBRIDGE COMMUNITY TELEVISION (617-661-6900), 675 Mass. Ave., Cambridge. Mon.-Thurs., noon-9 p.m.; Fri., noon-6 p.m.; Sun., 4-9 p.m. Through Aug. 1: "Waters of the World's Oceans and Seas," photographs by Sean Effel.

CAMBRIDGE MULTICULTURAL ARTS CENTER (617-577-1400), 41 Second St., Cambridge. Mon.-Fri., 9:30 a.m.-5:30 p.m. Through July 20: "Rhythms of Creation: A Family's Impressions of Indigenous Peoples of the World."

CONNOLLY BRANCH LIBRARY (617-522-1960), 433 Centre St., Jamaica Plain. Mon., noon-8 p.m.; Tues.-Thurs., 10 a.m.-6 p.m.; Fri., 9 a.m.-5 p.m. Through July 31: "Learning to Swim," photos by Robin Benton.

ELIAS FINE ART (617-783-1888), 120 Braintree St., Rear, Allston. Wed.-Sat., noon-5 p.m. Through Aug. 11: "Tina Dietz: Blumen und Falten."

GALLERY 79 (617-262-5918) 79 Newbury St., Boston. Tues.-Fri., 9:30 a.m.-6 p.m.; Sat., noon-5 p.m. Through Aug. 17: photos by Grace Hopkins-Lisle.

HARVARD UNIVERSITY and RADCLIFFE COLLEGE, Cambridge.

— Harvard University Museum of Natural History (617-495-3045), 26 Oxford St. Daily, 9 a.m.-5 p.m. Admission $6.50, $5 for students and seniors, $4 for ages 3-13, free for ages 2 and under and Sun. from 9 a.m. to noon. Currently on view: "Bradford Washburn: The Highest Peaks."

JAMES JOSEPH SALON (617-776-1472), 168 Newbury St., Boston. Call for hours. Ongoing: "Nightclubbing;" black-and-white photographs by Lisa Arielle Allen.

LEE GALLERY (781-729-7445), 1 Mt. Vernon St., Winchester. Tues.-Fri., 10 a.m.-5:30 p.m. Through Aug. 31: "Pittsburgh: Vintage Photographs by W. Eugene Smith from 1955-1956."

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, Cambridge.

— MIT Museum (617-253-4444), 265 Mass. Ave. Tues.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., noon-5 p.m. Admission $3. Ongoing: "Flashes of Inspiration: The Work of Doc Edgerton."

— Compton Gallery (617-253-4444), 77 Mass. Ave. Mon.-Fri. 9 a.m.-5 p.m. Through Aug. 3: "Beyond Appearances: Imagery in Science at the Millennium. The Gallery houses Charles Lewis's color photos, which use advanced techniques such as photomacrography, photomicrography, interferometry, thermography, and light polarization.

— Dean's Gallery (617-253-9455), 50 Memorial Dr. Mon.-Fri., 9 a.m.-5 p.m. Through Aug. 24, "Alexia Berry: Cuba."

NEW ENGLAND SCHOOL OF PHOTOGRAPHY Gallery One (617-437-1868), 537 Comm. Ave., Boston. Daily, 9 a.m.-5 p.m. Through July 27: "Graduating Senior Show."

ONE GALLERY (617-542-6983), 684 Washington St., Boston. Thurs., 2-9 p.m.; Fri.-Sat., 2-6 p.m. Through July 14: photos by Judith Jockel.

PIANO FACTORY GALLERY (617-437-9365), 791 Tremont St., Boston. Fri., 5-10 p.m.; Sat.-Sun., noon-5 p.m.; Mon., 1-6 p.m. Through July 30, "Double Exposure," photographs by Robert W. Castagna and Jack Bross.

SUFFOLK UNIVERSITY New England School of Art & Design Gallery (617-536-0383), 75 Arlington St., Boston. Mon.-Sat., 9 a.m.-5 p.m. Through Aug. 9: "Space Oddity."

1369 COFFEEHOUSE CENTRAL SQUARE (617-576-4600), 757 Mass. Ave., Cambridge. Daily, 8 a.m.-10 p.m. Through July 31: paintings by Nancy Opp.

TRIDENT BOOKCELLAR & CAFE (617-267-8688), 338 Newbury St., Boston. Daily, 9 a.m.-midnight. Through Aug. 26: photos by Shelby Bohl.

WEILER GALLERY (978-281-6443), 77 Rocky Neck Ave., East Gloucester. Tues.-Sun., 10 a.m.-10 p.m. Through July 31: "Michelangelo's World Today, Florence Italy," photos by Joseph Flack Weiler.

schools & universities

BOSTON COLLEGE McMullen Museum (617-552-8100), Chestnut Hill. Mon.-Fri., 11 a.m.-3 p.m.; Sun., noon-5 p.m. Through Sept. 16: "House: Charged Space."

— Thomas P. O'Neill, Jr. Library (552-4470). Mon.-Sat., 11 a.m.-4 p.m. Ongoing: "'Tip' O'Neill Memorial Exhibit."

BOSTON UNIVERSITY (617-353-3349).

— Mugar Memorial Library (617-353-3736), 771 Comm. Ave. Mon.-Thurs., 8 a.m.-midnight; Fri.-Sat., 8 a.m.-11 p.m.; Sun., 10 a.m.-midnight. Through March 31: "Robert Frost: America's Favorite Poet."

BOWDOIN COLLEGE Museum of Art (207-725-3275), 9400 College Station, Brunswick, ME. Tues.-Sat., 10 a.m.-5 p.m.; Sun., 2-5 p.m. Permanent collection includes American portraiture from the eighteenth to the early twentieth century, European Art gallery, and Art and Life in the Ancient Mediterranean installation. Through Aug. 19: "The Story of Miss Rumphius." Through Sept. 2: paintings by John Walker; Nineteenth Century American Landscapes; "Winslow Homer Memorabilia."

BROWN UNIVERSITY List Art Center (401-863-2932), 64 College St., Providence, RI. Mon.-Fri., 11 a.m.-4 p.m.; Sat.-Sun., 1-4 p.m.

— Haffenreffer Museum of Anthropology (401-253-8388). Sat.-Sun, 11 a.m.-5 p.m. Ongoing: "Tourist Art"; "Passionate Hobby: Rudolf Frederick Haffenreffer and the King Philip Museum"; "African Worlds, African Art: The William W. Brill Collection"; "Hopi Katsina Dolls: Ancestor Spirit Carvings.

HARVARD UNIVERSITY and RADCLIFFE COLLEGE, Cambridge

— Arnold Arboretum of Harvard University (617-524-1718), 125 Arborway, Jamaica Plain. Mon.-Fri., 9 a.m.-4 p.m.; Sat.-Sun., noon-4 p.m. More than 6500 species of plants in a 265-acre botanical garden designed by Frederick Law Olmsted.

— Busch-Reisinger Museum (617-495-9400), 32 Quincy St. Mon.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $5, $4 for seniors, $3 for students, free for ages 17 and under. Free admission all day Wed. and on Sat. from 10 a.m. to noon. Tours Tues.-Fri. at 2 p.m. Features Central and Northern European art, including late medieval, Renaissance, and Baroque sculpture, 16th-century painting, and 18th-century porcelain. Features a collection of 20th-century German works. Through July 22: "Mondrian: The Transatlantic Paintings."

— Carpenter Center for the Visual Arts (617-495-3251), 24 Quincy St. Mon.-Sat., 9 a.m.-11:30 p.m.; Sun., noon-11:30 p.m. Through July 31: "Inventions + Interventions," sculpture by Albert Szabo.

— Fogg Art Museum (617-495-9400), 32 Quincy St. Mon.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $5, $4 for seniors, $3 for students, free for ages 17 and under. Free admission all day Wed. and on Sat. from 10 a.m. to noon. Tours Tues.-Fri. at 11 a.m. The decorative arts gallery includes 17th- and 18th-century British and American silver, furniture, and porcelain. The Maurice Wertheim Collection of Impressionist and Post-Impressionist works has re-opened. Through July 22: "Sacred and Profane Visions from Renaissance Venice." Through Aug. 12: "Verso: The Flip Side of Master Drawings." Through Nov. 4: "Geometric Abstraction: Latin American Art from the Patricia Phelps de Cisneroos Collection."

— Houghton Library (617-495-2444), Harvard Yard near Mass. Ave. and Quincy St. Mon.-Fri., 9 a.m.-5 p.m.; Sat., 9 a.m.-1 p.m. Ongoing: "Ucrainica at Harvard: The Ukrainian Research Institute's 25th Anniversary Exhibition."

— Harvard University Museum of Natural History (617-495-3045), 26 Oxford St. Daily, 9 a.m.-5 p.m. Admission $6.50, $5 for students and seniors, $4 for ages 3-13, free for ages 2 and under and Sun. from 9 a.m. to noon. Free on Wed. from 3 to 5 p.m. The Botanical Museum features exhibits on archaeobotany, ethnobotany, paleobotany, economic botany, and orchid taxonomy. The Mineralogical and Geological Museums feature mineral and ore collections, with displays of gems and meteorites. The Museum of Comparative Zoology covers species from the earliest fossil invertebrates and reptiles to fish and reptiles alive today. Exhibitions also include whale skeletons, the largest turtle shell ever found, the Harvard mastodon, and a 42-foot-long kronosaurus, the only complete and mounted model of the sea reptile in the country. Through Sept. 3: "Beauty on the Wing: The Double Lives of Butterflies." Through Jan. 20: "Romancing the Stone: The Many Facets of Tourmaline." Ongoing exhibits include "The Ware Collection of Glass Models and Plants," including more than 3,000 glass flowers; "Modeling Nature," an exhibit on glass and its use as an artistic and scientific medium; "Birthstones"; "The Geology and Mineralogy of Limestone Caves"; a "Great Mammal" hall; the Romer Hall of Vertebrate Paleontology; "Encounters with the Americas," exploring pre-1492 American civilizations.

— Peabody Museum of Archaeology and Ethnology (617-496-1027), 11 Divinity Ave. Through Oct. 1: "Heads and Tales: Adornments from Africa." Ongoing: "Change & Continuity in North American Indian Cultures"; "Pacific Islands Art and Artifacts"; "Ju/Wasi, Bushmen of the Kalahari, Africa."

— Tozzer Library, 21 Divinity Ave. Ongoing: "The Raven and the Loon: Inuit Prints and Sculptures from the Chauncey C. Nash Collection."

— Arthur M. Sackler Museum (617-495-9400), 485 Broadway. Mon.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $5, $4 for seniors, $3 for students, free for ages 17 and under. Free admission all day Wed. and on Sat. from 10 a.m. to noon. Docent tours Tues.-Fri. at noon. The second and fourth floors feature a permanent collection of works from Oriental, Islamic, Roman, and other ancient cultures. Also features selections from the Stuart Cary Welch collection of Islamic and Later Indian Art. Through Aug. 26: "Streams & Mountains Without End: East Asian Landscape Paintings." Through Dec. 30: "The Sensuous and the Sublime: Representations of Love in the Arts of the Middle East and Southern Asia."

— Schlesinger Library (617-495-8647), Radcliffe College, 3 James St., Cambridge. Mon.-Fri., 9 a.m.-5 p.m. Ongoing: "Betty Friedan and the Making of the Feminine Mystique: The American Left, the Cold War, and Modern Feminism"; "Women in Focus," photos from the Schlesinger Library.

— Semitic Museum (617-495-4631), 6 Divinity Ave. Mon.-Fri., 10 a.m.-4 p.m.; Sun., 1-4 p.m. Ongoing: "Nuzi and the Hurrians: Fragments from a Forgotten Past"; "Ancient Cyprus: The Cesnola Collection"; "The Pyramids and the Sphinx: 100 Years of American Archaeology at Giza."

— Widener Library (617-495-2444). Mon.-Fri., 9:30 a.m.-4:30 p.m. Memorial Rotunda open Mon.-Fri., 9:30 a.m.-10:45 a.m., 11:15 a.m.-2:45 p.m., and 3:15-4:30 p.m. Ongoing: "The Incredible Ditch: A Bicentennial Celebration of the Middlesex Canal."

MASSACHUSETTS COLLEGE OF ART (617-232-1555), Boston.

— Student Life Gallery, Kennedy Bldg., 621 Huntington Ave., 2nd fl. Mon.-Fri., 9 a.m.-8 p.m. Ongoing: "Under Pressure."

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, Cambridge.

— MIT Museum (617-253-4444), 265 Mass. Ave. Tues.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., noon-5 p.m. Admission $3. Ongoing: "Mind and Hand: The Making of MIT Scientists and Engineers"; "Robots and Beyond: Exploring Artificial Intelligence at MIT"; "Holography: The Light Fantastic"; "Gestural Engineering: The Sculpture of Arthur Ganson"; "Thinkapalooza."

— Hart Nautical Galleries (617-253-5492), 55 Mass. Ave. Mon.-Sun. 9 a.m.-8 p.m. Ongoing: "Ship Models: The Evolution of Ship Design"; "Deep Frontiers: Ocean Engineering at MIT."

— Women's Studies Program (617-253-8844), Rm. 14E-316, 77 Mass. Ave. Call for hours. Ongoing: "Women at MIT."

— Strobe Alley (617-253-4629), 77 Mass. Ave. Call for hours. Ongoing: "Never Stop Learning: The Life and Legacy of Harold Edgerton."

NORTHEASTERN UNIVERSITY (617-373-2249), Boston.

— Ryder Hall Atrium, 147 Forsyth St. Daily, 7 a.m.-11 p.m. Ongoing: "Recent Urban Design: Work in Boston."

REGIS COLLEGE, (781-768-8367), 235 Wellesley St., Weston.

— Spellman Museum of Stamps & Postal History. Thurs.-Sun., noon-5 p.m. Admission $5, $3 for students and seniors, free for ages 16 and under. Exhibits include rare Lindbergh material from 1927 transatlantic flight, US and Boston airmail history, and international airmail including the world's first airmail flight in India in 1911.

RHODE ISLAND SCHOOL OF DESIGN Museum of Art (401-454-6500), 224 Benefit St., Providence, RI. Tues.-Sun., 10 a.m.-5 p.m. Admission $5, $4 for seniors, $2 for students, $1 for ages 5-18. Through Sept. 2: "Kabuki Theater Prints in Edo-Period Japan." Through Sept. 9: "Indira Freitas Johnson: FREENOTFREE"; "About Objects." Through Sept. 16: "The Art of the Un

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dining out

Big Fish Seafood

Chinese food that rises above a sea of competition

BY ROBERT NADEAU

Big Fish Seafood has jumped into about half the space of the Golden Palace restaurant, which had replaced Bob Lee's Islander, the emblematic Chinatown restaurant of the 1950s, the '60s, and the polyester side of the '70s. From mock-Polynesia to dim sum to live-tank seafood: this is the micro-history of Boston's Chinatown. Yet Big Fish Seafood still reminds me of my first forays there. Big Fish has two menus — a bilingual menu with Hong Kong seafood specialties framed by obligatory appetizers and rice plates, and a smaller, all-Chinese menu with lots of things that aren't on the other one. Although the bilingual menu is much more useful than it was 30 years ago, when you had to root around for clams in black-bean sauce or chow foon, a gringo still has only three ways to crack the code (besides learning to read Chinese): *1)* Go with a Chinese-speaking friend; *2)* Look around at what the Chinese families are eating and ask the servers to bring you some of that one there; or *3)* Cultivate a sympathetic server.

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On our first visit we gandered and asked, and by the end of our meal, the guy with the shaved head who works Tuesday through Sunday nights had translated some of the Chinese menu for us. Deep-fried squab is a specialty of this restaurant, we learned, and the menu includes a list of cold appetizers such as sliced red-cooked (or soy-braised) beef, thin-sliced jellyfish, and chicken feet (which he insisted were boneless). I also spotted a very handsome plate of filleted eel and Chinese vegetables, and one of beef and Chinese broccoli.

But on our second visit, at lunchtime, a different waiter didn't produce any of these things and insisted that everything on the all-Chinese menu also appeared on the other one. We gave up and ordered seafood specialties from the bilingual menu. As it turns out, we did very well indeed.

The center of the menu is classic Southern Chinese cooking, so the hallmarks of the best food are freshness and subtle, natural flavors, rather than elaborate sauces. But there's also some effective fried food, such as the "spicy salted soft-shell crab" ($11.95). Here, the Hong Kong style of quickly deep-frying battered squid is applied to an even blander seafood with excellent effect. The pepper used in preparing the crab had migrated into a quick oil sauce, to which flecks of red chili and rings of green chilies were added; the sauce was then drizzled onto the seafood for extra flavor.

The fastest way to the live tank these days is "steamed live shrimp" (seasonal, recently $24 for a very large plate of very large shrimp). They come whole, with heads and protruding black eyes. You eat them by holding the head end, peeling off the shells, and optionally dipping them in a plain soy dip or a spicy soy dip with green chilies. The reward is the cleanest, mildest-tasting shrimp ever. If you like to crunch, you can eat a few of the shells. You are expected to eat these shrimp with your hands — a finger bowl of lemon tea is served with them, and packaged wipes are made available afterward.

"Steamed scallops in half shell" (seasonal, recently $4 each) are done, like steamed fish, with shreds of ginger and scallion. They are whole sea scallops, which means they have a flatter shell than the one Botticelli's Venus rides, a large white "scallop" of muscle scored on top to cook more evenly, and a sac of bland orange roe as bright as summer mussels. This is how Europeans eat scallops. You will need a fork to pry them off the shells, and perhaps to cut them into pieces. They really are too large to eat whole with chopsticks. Again, the flavor is mild but clear and sweet — the Cantonese ideal.

Eel in black-bean sauce (seasonal, recently $24 for a two-pounder) is the only eel listed on the bilingual menu. The waiter brought around the eel in a bucket so we could see that we were getting our full two pounds. Eel in any treatment is oily and rich — yet four of us demolished this platter. The high quality of fresh eel transcends the treatment it is given: even the chef's decision to cut our eel into steaks, which meant that each slice was rather bony, paid off beautifully. The black-bean sauce was not obtrusive, but it was well-made. The eel-shy should not miss out on that black-bean sauce; try it with the clams. As for me, I'm going to keep after that eel dish with green vegetables that's not listed on the bilingual menu.

Lobster with ginger and scallions (seasonal, recently $20.95 for twin chicken lobsters) brings us to the one live-tank seafood New Englanders know and love. This was great eating, the first fully fresh and sweet lobster of my summer. Big Fish Seafood hacks the lobster into pieces and fries each piece in a little starch to lock in the juiciness, then tosses them with oil just-rightly flavored by chips of ginger and lengths of scallion. (The more adventurous can try the giant crabs, which are harder to eat but have a little more flavor.)

Anything besides seafood is anticlimactic here, but Big Fish does very well with vegetables too. The now-ubiquitous pea stems ($11.95) are currently at peak season, and when sautéed in oil with lots of garlic, they really do taste a little like asparagus. On one visit we tried a different green, and went with watercress ($8). Sautéing cress removes the bite, and what remains is an intriguing, resinous flavor that took us through most of a very large portion. We also tried "soyed duck (chau chow style)" ($8.95 half/$17 full). Like the eel, this required some dissection: in our culture we don't like all that duck skin and fat, and the slices were served with the bones. But the effort was worth it: a lot of tender, lean duck meat, with a gamy poultry flavor that most birds lack these days. The dip for this dish was an especially piquant Southeast Asian–style vinegar-pepper sauce.

Big Fish's tea is nothing special, but the rice is very, very good, almost as aromatic as Thai jasmine rice. I would favor the plain steamed rice over the fried rice ($8.50), especially if you brave the oily eel. The latter isn't excessively greasy, but the shreds of dried scallion don't add as much aroma as the plain rice has naturally. Still, it's a fine platter of white fried rice with scallions and a few peas, with flakes of egg white scattered throughout.

We were served fortune cookies for our lunch dessert. At dinner, our server favored us with a typically Southeast Asian dessert of thin tapioca with chunks of purple and gray taro. This would be more to gringo tastes with more sugar, but even then it would be no replacement for chocolate. At both our seafood feasts we ended with that "great meal" sensation of having eaten quite a lot without discomfort, feeling very satisfied with the state of the world. ■

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MIKE MERGEN

TABLE TALK: *as at many Chinese restaurants, there are two menus at Big Fish Seafood: one with English translations, and one with only Chinese. If you're daring, and have a sympathetic waiter, try ordering off the latter — the unusual dishes are worth the confusion.*

dining guide

The following represent some of Greater Boston's more noteworthy restaurants, some Boston Phoenix *advertisers among them. Most of these listings have been distilled from our full-length reviews. Entrée prices are rounded to the nearest dollar. Restaurant hours, credit-card policy, and liquor information are not included, so be sure to call ahead.*

ILLUSTRATIONS BY FELIX DOOLITTLE

ALLSTON/BRIGHTON

ATARA, 1418 Comm Ave, Brighton, (617) 566-5670. $12-$21 Atara is the old Uva remixed by its original chef. The new arrangements still feature wine and wine-friendly food, a smidge more expensive and Frencher. With reds, don't miss the veal meatloaf; with whites, the roast halibut. You're going to ask about the "coffee and doughnuts" for dessert. You're going to be talked into it. You're going to be glad. Pretty mod in yellow, so you can be likewise.

CAFÉ BELO, 181 Brighton Ave. (Osco Plaza), Boston, (617) 783-4858. $3-$10, depending on amount. Cafeterias are popular in Brazil, and so are spit-roasted churrascaria meats. This big, plain room has both: a buffet table of meat-'n'-taro Brazilian faves, and a guy slicing fresh roast pork and linguiça onto your plate. It's all $3.85 per pound. Nothing fancy, but the Brazilian expats and Allston college kids here are getting the best deal in the hemisphere.

CAMINO REAL, 48 Harvard Ave. Allston, (617) 254-5088. $5-$18. Don't let its location on the map confuse you: Colombian food is mountain food, not spicy stuff. It's mostly meat-and-potatoes, and most gringos love it at first bite. At Camino Real, don't miss the soups, the tostones (plantain chips), the empanadas, the chicken a la criolla, or the "rice with shrimp." And bring a serious appetite.

GRASSHOPPER, 1 North Beacon St., Allston, (617) 254-8883. $7-$12. Vegan dining reaches new heights of elegance and excellence in this Chinese-Vietnamese restaurant entirely without meat stock, fish sauce, oyster sauce, or shrimp paste. Don't miss vegi-"beef" with Chinese broccoli, the vegetarian dumplings, spicy curry lemongrass anything, or the "house nest" of fresh fried taro with five kinds of fake meat and just as many real vegetables.

JASMINE BISTRO, 412 Market St., (Brighton Center), Boston, (617) 789-4676. $12-$24. A little Brighton storefront re-creates the high Continental cuisine of an earlier era in charming surroundings; the globetrotting chef's résumé includes stints in Paris and at Café Budapest, and his tablecloths were made by hand in Baluchistan. The menu rotates creamy, rich classics (stroganoff, tournedos rossini) with more spare Mediterraneana. Nicely priced wine list. Tons of personal attention from the waiters, who are his sons.

KAPOW, 1032 Comm Ave, Brighton, (617) 738-7200. $7-$14. Fun fusion of Asian and Caribbean ideas, with enough burgers and Italian food for anybody. The accent, in a student neighborhood, is on youth, so it's loud and casual, while the food is post-pan-Asian in a Pho République kind of way. Catch the sushi, Korean short ribs, roast duck, and bread pudding. If that's your perfect meal, this is your perfect restaurant.

BACK BAY

ABE & LOUIE'S, 793 Boylston St., Boston, (617) 536-6300. $17-$30. At last, a truly Bostonian steakhouse, with the New York trimmings but not too much of the New York baloney. Definitely an older crowd than other restaurants under the same ownership (Charley's Eating and Drinking Saloon; Papa Razzi), and not for blue jeans, but awfully good eating if you love beef, and surround it with crabcakes, smothered onions, creamed spinach, and cheesecake or crème brûlée for dessert.

ANAGO, 65 Exeter St. (Lenox Hotel), Boston, (617) 266-6222. $18-$32. An expanded and upmarket version of Cambridge's old Anago Bistro, serving Italian-inspired food that makes up in intensity what it lacks in restraint. The space is high-toned (and high-ceilinged) without being snooty, and the crowd is posh and very lawyerly.

BARCODE, 955 Boylston St., Boston, (617) 421-1818. $16-$24. A stylish Back Bay watering hole with British Colonial atmospherics and a fusiony menu — assuming you can fight your way through the noisy front bar to get a table.

BIBA, 272 Boylston St., Boston, (617) 426-7878. $16-$42. A Boston standard, with a vivid combination of Adam Tihany's bold décor and Lydia Shire's bolder food flavors. Ultra-trendy — fried food, strange foodstuffs, and familiar foods done as never before. Tremendous fun.

BOMBOA, 35 Stanhope St., Boston, (617) 236-6363. $19-$28 Stylish, clubby room with zebra-striped upholstery, a kick-ass fish tank, great rum drinks, and the only menu in Boston to fuse French and Brazilian food. Some of the dishes are playful and delicious, like the ceviche appetizer; others miss the mark a bit. The experimentation is great if you've got the budget for it. A $22 prix fixe deal, offered Sun. through Thurs., lets you pick anything off the menu.

CAFÉ LOUIS, 234 Berkeley St., Boston, (617) 266-4680. $18-$36. This tiny, excellent café at the famously exclusive clothing store Louis has bounced back smartly from the loss of star chef Michael Schlow by totally retooling its menu — what was once precise and French is now wood-grilled and Italian. Swanky antipasto, very nice pasta, mind-bending pizza. Special wine dinners, too.

CLIO, 370A Comm Ave (Eliot Hotel), Boston, (617) 536-7200. $24-$36. Chef Ken Oringer is at the top of his game, with a cuisine of focused flavors and sculptural precision: foie gras, intense seared hanger steak, scallops on a pedestal of salt. Maybe the best meal in the city right now. The distinguished, leopard-carpeted dining room couldn't be more different from the Eliot Lounge, which used to occupy this space.

GYUHAMA, 827 Boylston St., Boston, (617) 437-0188. $11-$20. Vies with Ginza for the title of best sushi in the city. The tables, the sushi bar, and the traditional screened-off rooms in the back fill up nightly with earnest sushi fans.

THE JEWEL OF NEWBURY, 254 Newbury St., Boston, (617) 536-5523. $18-$26. Along the souk of Newbury Street, a posh if pricey Moroccan restaurant invites you to slow down over couscous, or fresh seafood soups and stews.

KASHMIR, 279 Newbury St., Boston, (617) 536-1695. $15-$25 (lunch, $4-$6; buffet, $9 weekdays, $12 weekends). An Indian restaurant as beautifully decorated and designed as the fancy Thai restaurants. Plenty of wham in the food, too, from the samosas and humble vegetarian curries up to the tandoori rack of lamb, presented with the chops impaled on swords. As the name suggests, the strengths are tandoori (don't miss the nan) and creamy sauces with real cilantro.

SAFFRON, 279A Newbury St., (617) 536-9766. $15-$29. The first contemporary Indian restaurant in Boston has some impressive moments, especially among the appetizers, where Indian flavors weave in and out of trendy nouvelle presentations to create something totally different and amazing. The "potato and duck bernasi," for instance, is a two-layer soup involving liquefied duck. Entrées are a little flatter, but the menu of traditional Indian dishes is special, if a tad pricey. Stylishly decorated. International crowd.

SONSIE, 327 Newbury St., Boston, (617) 351-2500. $9-$30. Wear your Newbury Street clothes, whatever those might be, to a fun, see-and-be-seen restaurant. Appetizers are often among the best things on the eclectic menu. Excellent bartenders who know how to mix a drink. Superior Sunday brunch and weekday early-morning breakfast crowd.

TAPÉO, 266 Newbury St., (617) 267-4799. Tapas $3-$8 (entrées $14-$22). Evocative Spanish décor in this crowded and loud tapas bar-cum-dining room. Tapas and a terrific list of Spanish wines and sherries are the key, although you shouldn't miss the zarzuela (seafood soup), or the orange-flavored flan.

WISTERIA HOUSE, 204 Newbury St., Boston, (617) 536-8866. $7-$16. Apparently a modest Chinese-American room (plus sidewalk tables) along Newbury Street, Wisteria House has a secret life as a taste of home for Taiwanese students and immigrants. For a taste of Taiwan, don't miss the pipa tofu (fried clouds flavored with shrimp), clams, or squid triple delights with basil, or stewed pig's ear — gelatinous but delicious, no kidding.

BEACON HILL

BEACON HILL BISTRO, 19 Charles Street, Boston, Beacon Hill, (617) 723-1133. $15-$20. A real bistro look and feel, but food good enough for a full-tilt restaurant, especially the gnocchi with cépes and braised vegetables, and the confit of chicken, and we'd steer you to the blackberry tart. Our look at the other customers suggests the upscale Yankee neighborhood more than the hotel guests. With Torch across the street, Beacon Hill again has a dining-out scene.

THE FEDERALIST, 15 Beacon St. (XV Beacon Hotel), Boston, (617) 670-2515. $22-$44. The Federalist opens with one of the most expensive menus in town, and justifies that with small, perfect, intensely flavored dishes. Seafood and a chocolate banana pudding most impressed us. Despite the jumbled decor of browns and black with a little red, the food demands that you dress like a Federalist, not a Sandinista.

FIGS, 42 Charles St., Boston, (617) 742-3447. $10-$18 Small, busy branch of Todd English's gourmet-pizza mini-chain. See listing under Charlestown.

LALA ROKH, 97 Mount Vernon St., Boston, (617) 720-5511. $13-$17. Exotic, authentic, romantic, and beautiful, Lala Rokh fufills, surpasses, and deconstructs our fantasies of ancient Persia all at once. Absolutely don't miss the eggplant appetizer and pilaf entrées. Many unique garnishes and subtle flavors do justice to a rare and classic cuisine.

NO. 9 PARK, 9 Park St., Boston, (617) 742-9991. $27-$36. Chef Barbara Lynch grew up in Southie but cooks like a New Yorker. This spare, stylish bistro on the Common showcases her effusive approach to foresty Continental ingredients like chestnuts, fresh pasta, and foie gras. Pricey, but you can sit at the bar and order Belgian beer and a memorable mushroom flatbread pizza.

TORCH, 26 Charles St., Boston, (617) 723-5939. $17-$26. Shiny and a little affected, but really good food carries the day. The early crowd walks in from Beacon Hill, dressed in the look that launched a thousand catalogues, and then the food makes them happy and talkative and loud. You, too.

CHARLESTOWN

FIGS, 67 Main St., Charlestown, (617) 242-2229. $10-$18. From the people who brought you Olives, an extraordinary pizza parlor. Outstanding thin-crust pizzas lavishly topped with fresh ingredients. Try the bianco (topped with fresh arugula and tomatoes). The tiramisu may be the best in town.

OLIVES, 10 City Square, Boston, (617) 242-1999. $15-$29. Fairly expensive, and expect a long wait unless you're a celebrity. But worth every cent and minute. The pan-Mediterranean cuisine here is served with a shot of pure genius, making it one of Boston's best (and most sophisticated) eateries. The dishes — from the classic Olives tart to the "falling chocolate cake" — are so inspired it's hard to believe they're not classics.

CHINATOWN

BUDDHA'S DELIGHT, 3 Beach St. (second floor), Boston, (617) 451-2395. $4-$8. Chinese and Vietnamese Buddhist-temple cuisine, strictly vegan (except for condensed milk in some drinks) imitations of your favorite shrimp and pork dishes. I've seen better visual work in this tradition, but it didn't taste as good as the best here: spring rolls, summer rolls, nam vang noodle soup, hot-and-sour soup, moo shi, Lake Tung-ting "shrimp," and anything spicy or with lemongrass. Good coffee.

JUMBO SEAFOOD, 7 Hudson St., Boston, (617) 542-2823. $8-$13 (fresh fish priced per pound). Reviewer Robert Nadeau wrote: "I've been eating in Chinatown and taking notes about it for about 25 years. Jumbo Seafood is one of the best places I've ever eaten there, which means it is one of the best places I have ever eaten." Even the rice is unusually good, but don't miss pea-pod stems and other green vegetables, live-tank steamed seafood, or Hong Kong–style dishes like calamari with spicy salt.

PEARL VILLA, 25-27 Tyler St., Boston, (617) 338-8770. $5-$20. Superb South Chinese and Malaysian food are the attractions in this small but serious restaurant. Don't miss the Malaea Lobak ("spring-roll platter" is a pale description), live-tank lobster and seafood, beautiful vegetables, and something fried. Hot pepper is mostly in the red sauce on the side. Refreshing fruit smoothies and cold soups for dessert.

PENANG, 685-681 Washington St., Boston, (617) 451-6372. $5-$17. If you've been hesitating about Malaysian food, hesitate no more. Penang is as much fun as the old Trader Vic's, and has much more interesting food. The sharpest flavors are in the roti canai appetizer, as well as familiar morsels like the Penang popia and chicken satay. Lively entrées are the yam pots (featuring delicious mashed taro root), the "house special" squid or lobster or crabs with a complex sauce, and the fragrant beef rendang.

PHO PASTEUR, 682 Washington St., Boston, (617) 482-7467. $3-$10. Superb specialist in noodle soups, beef or chicken based, with a variety of mix-ins. Also a line of drinks and desserts, and some, like "avocado juice" (actually a luscious milkshake), that are both. Small, homey, clean.

TAIWAN CAFÉ, 34 Oxford St. (Chinatown), Boston, (617) 426-8181. $5-$19. This Chinatown jewel features home-style cooking you don't usually see on the English-language menu, and doesn't make any of the familiar tourist dishes. It's quite friendly to non-Asian customers who know and appreciate the food. Get to know the sautéed eggplant with basil, or some of the best steamed flounder and sautéed snow-pea tendrils ever.

COPLEY/PRUDENTIAL

AMBROSIA ON HUNTINGTON, 116 Huntington Ave., Boston, (617) 247-2400. $26-$37 In a dramatic and sophisticated setting, dishes strongly influenced by provincial French cuisine are sparked into the sublime by Asian seasonings. An emphasis on native New England game and seafood, as well as wonderfully imaginative desserts. Lively bar scene as the evening progresses.

WHITE STAR TAVERN, 565 Boylston Street, Boston Back Bay, (617) 536-4477. $14-$19. Some excellent bar food and an emerging dinner menu at what intends to be a neighborhood bar in rather non-neighborhood Copley Square. Don't miss the onion rings, pureed soups, St. Louis ribs, and grilled scallops.

DOWNTOWN/ WATERFRONT

THE BARKING CRAB, 88 Sleeper St. (Northern Ave. Bridge), Boston, (617) 426-CRAB. $7-$24. A hearty clam shack — actually a lobster tent gone year-round with a crab name. Warm informality blends simple seafood entrées and the odd yuppie treat into things like the "crab burger." The fun is eating like this with a full view of the downtown skyscrapers. Hearty desserts and local microbrews as well. Familiar, yet new.

THE GOOD LIFE, 28 Kingston St. (Downtown Crossing), Boston, (617) 451-2622. $7-$20. A Runyonesque joint that combines a neighborhood feel with downtown flavor. The food is basic — burgers, Buffalo wings, steak — and

the bar harks back to a day when men were men and martinis were all eight ounces. Check out the Central Square location as well.

KINGFISH HALL, Faneuil Hall Marketplace South, (617) 523-8862. $17-$26. Todd English, in the midst of a national expansion, returns to Boston in the elaborately-decorated pomp you'd expect of a returning general. This is a frantic, eclectic, two-story seafood theme park with some fabulous appetizers and excellent fish specials cooked on an outré rotating grill. It all feels a little contrived, but English mostly pulls off his trademark high-wire act.

LEGAL SEA FOODS, 255 State St. (Aquarium), Boston, (617) 742-5300. $12-$46 (lunch $7-$17). This newish Legal Sea Foods has a dual personality: Aquarium-bound family lunches by day, waterfront bistronians by night. It could even be a wine bar, if you don't mind having the food overwhelm the wine. The raw bar is featured here, and the wood-grilled dishes set the standard for the waterfront.

MARGO BISTRO, 185 State St. (Harborside Inn), Boston, (617) 670-2033. $15-$21. This little restaurant in a little hotel takes all the conservative necessities of a hotel dining room and turns them into very satisfying cuisine — not experimental but very successful and balanced, reviving some nice old flavors like puff pastry under the apple tart. Don't miss the beet and orange salad, a wood-grilled lobster that actually tastes good, and the Margo chocolate cake with pistachio ice cream.

NAKED FISH, 16-18 North St. (opposite Quincy Market), Boston, (617) 742-3333. $13-$20. No one's naked here but the grilled fish, and we'd recommend the fish with sauces and flavorings — the fried coconut calamari, the roasted Chilean sea bass, and the Cuban-style side dishes like black beans and rice, pan-fried plantains, mashed-banana sweet potatoes, and mashed potatoes. What, the potatoes aren't Cuban? Get 'em anyway.

RADIUS, 8 High St., Boston, (617) 426-1234. $26-$37. When hot chef Michael Schlow teamed up with hot manager Chris Myers, the partnership was news in itself. It took them a while to get their new place open, but from day one Radius has been the downtown It Restaurant, with a high-powered clientele and prices to match. Schlow's food is sort of New York French: small, precise, and creative. The semicircular room is a bit underdecorated, and the waiters all wear odd Mao jackets, but the capitalist buzz is palpable.

SEL DE LA TERRE, 255 State St. (Aquarium), Boston, (617) 720-1300. $21. A large and stylish Provençal restaurant owned by Frank McClelland, chef of the ultra-high-end L'Espalier. This is more oriented toward a business crowd; Geoff Gardner's menu is a flexible version of prix fixe (all entées $21, appetizers $8, desserts $7). The country French flavors don't hit the heights, but their consistency puts a lot of bistros to shame.

THE SULTAN'S KITCHEN, 72 Broad St. (Downtown), Boston, (617) 728-2828. $6-$9. One of only a few Turkish restaurants in the city, and the longest-lived, this lunchtime joint still feels fresh and novel after almost two decades in business. The atmosphere isn't much — a take-out counter and some upstairs tables — but the skewered meats are electric, and the baba ghanoush is the best we've had in ages. Turkish soda and ayran (yogurt drink) are available for the full-immersion experience.

LES ZYGOMATES, 129 South St., Boston, (617) 542-5108. $13-$24. This bistro with a genuinely French feel has a wine-bar angle (the list of 40-odd wines changes weekly), a jazz angle (nightly live music in one room), and a shamelessly Gallic angle. The menu favors purism over culinary excitement, but the place has a buzz about it nonetheless.

EAST BOSTON

ANGELO & SONS SEAFOOD, 297-299 Chelsea St. (Day Square), East Boston, (617) 567-2500. $7-$18. Just out of sight of the Logan runways, this East Boston seafood joint is the best reason we know to drive through the Callahan Tunnel. The owner spent much of his life as a fisherman, and his love of the catch shines through everywhere. Order the mixed-shellfish plate to start (it's called "seafood aioli"), and whatever's on the specials board.

THE FENWAY

DUNWELL'S STEAK HOUSE, 1271 Boylston St. (Fenway), Boston, (617) 267-8300. $6-$17. A very useful place in the underserved West Fenway, which doubles as the house restaurant of the Howard Johnson's Motel. So there's a children's menu, wraps, pizzas, burgers, and such, as well as good steaks cooked to order and well-chosen seafood.

EL PELÓN, 92 Peterborough St., Boston, (617) 262-9090. $1.50-$4.50. A tiny taqueria in the West Fenway channels the cheap-'n'-fun spirit of West Coast burrito shops, but fuels it with the inventive energy of a chef who's worked in some of the city's high-end bistro kitchens. It's hard to go wrong here, and at $3 to $5 an item, you might as well try it all. Don't miss this.

LINWOOD GRILL & BARBECUE, 81 Kilmarnock St., Boston, (617) 247-8099. $8-$17. Good barbecue and really good Caribbean-accented specials at this funky New Southern joint annexed to a stalwart dive bar. Spoon-soft lamb "riblets" come with sweet-spicy chutney; the "smoked fish of the day" could make a dinner in itself. Excellent fried things. The barstools are topped with tractor seats.

SOPHIA'S, 1270 Boylston St., Boston, (617) 351-7001. $4-$8 (tapas). A big room with drinks and entertainment (this used to be the nightclub Quest) serving Spanish-style tapas from early evening. Since no one in urban Spain dines until almost midnight, we aren't too surprised that the place is pretty empty until about nine, and we aren't too proud to sneak in for baked avocado and shrimp in garlic sauce.

JAMAICA PLAIN

BUKHARA, 701 Centre St., Jamaica Plain, (617) 522-2195. $5-$18. One of the better Indian restaurants south of the Charles, and certainly the prettiest restaurant in underserved Jamaica Plain, Bukhara delights the neighborhood with excellent tandoori breads and meats, a nicely balanced chicken tikka masala, and a new menu of Southern Indian treats — especially Bombay potatoes and the handsome dosas.

CARLITO'S, 806 Huntington Ave., Boston, (617) 730-5522. $6-$10. Not very Mexican, but great bar food, much of it made from scratch, and seriously cheap. Tart cherry chicken wings and the portobello-mushroom platter are tops, although the tamales and enchiladas are good, and the nachos are just like

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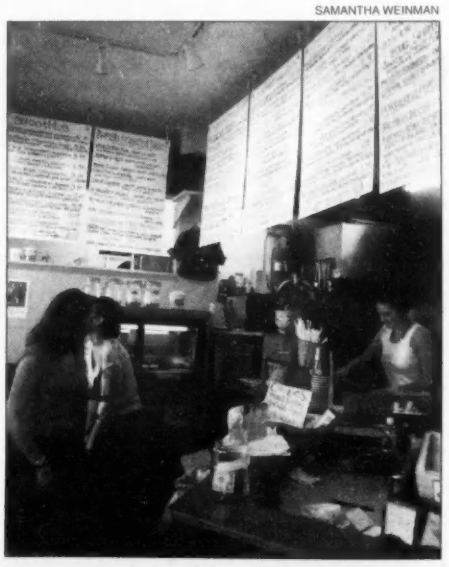
on the cheap

Blue Shirt Café

Health food with something up its sleeve

SAMANTHA WEINMAN



With Bob Marley on the jukebox and grilled tofu on the menu, the Blue Shirt Café makes no bones about its neo-hippie, health-food aesthetic. Standing in stark contrast to the working-class pizza joint next door, the Blue Shirt delivers cheap (there's nothing over $7), healthful eats with a pan-ethnic flair — it's a little bit of Lonely Planet in the heart of Davis Square.

While the Blue Shirt offers traditional turkey sandwiches and Tex-Mex burritos, its specialty (as the sign outside boasts) is quirky "gourmet wrap sandwiches" that bring high-brow ingredients — jasmine rice, caramelized onions, goat cheese — to standard lunch fare. The Indonesian-tuna-salad sandwich ($4.95) took that experimental ethic a little too far; stocked with plump raisins, the "Indonesian" tuna was heavily spiced and sweetened to form a cloying yellow paste. Far better was the sesame chicken wrap ($5.75), a hefty burrito-esque creation that mixed soft jasmine rice, crispy carrots, grilled chicken, and a delicate sesame-soy aïoli. The Blue Shirt Salad ($4.25) continued the mix-'n'-match theme, combining a healthy portion of mixed greens with balsamic vinaigrette, clumps of goat cheese, toasted walnuts, and poached cinnamon-spiced pears.

A long selection of smoothies and fresh-squeezed juices takes up a good third of the menu. Skipping over the short selection of "Remedies" — vitamin-heavy combinations like "Immunity Power" and "Cold Fighter" — we ordered with taste, not health, in mind. "Apple-a-Day" ($3.25) was a tangy, Asian-inspired take on plain ol' apple cider, punched up with ginger, lemon juice, and a hint of cinnamon. The thick pink "Soy-Milk Craze" ($3.95), a smoothie of bananas, strawberries, raspberry sorbet, protein powder, and soy milk, included a free booster shot of echinacea, the taste of which thankfully was masked by the sweet, frothy drink. Who said health food can't be good food?

The Blue Shirt Café, located at 424 Highland Avenue, in Somerville, is open daily from 8 a.m. to 10 p.m. Call (617) 629-7641.

— Michael Endelman

Continued from page 21

everywhere — only much bigger. A two-napkin meal.

JAKE'S BOSS BBQ, 3492 Washington St., Jamaica Plain, (617) 983-3701. $5-$15. Veteran pitmaster Kenton Jacobs brings Texas smoked barbecue back to the inner city, in a handy location next to Doyle's. Beef brisket and chopped (pork) barbecue best show off the smoker, and don't miss the smoke-enriched collards and cowboy beans.

PERDIX, 597 Centre St., Jamaica Plain, (617) 524-5995. $14-$20. Eight tables, serious food, and it's not especially dark or romantic. Why do we like Perdix? For Tim Partridge's fine hand with seafood specials and grilled meats. For the nifty wine list. For the JP-appropriate informality. For the whole wonderful idea of small, high-quality, modern bistros in the neighborhoods. The perfect third date for a young chef.

WONDER SPICE CAFÉ, 697 Centre St., Jamaica Plain, (617) 522-0200. $8-$12. Although the food is Cambodian, Thai, Japanese, and a little Korean, you want the Cambodian dishes like saiko aing koeung (beef saté), sa-ngao mouen (clear spicy soup), loc lac (beef stir fry), or mango curry de legumes.

KENMORE/BU

AUDUBON CIRCLE, 838 Beacon St., Boston, (617) 421-1910. $7-$13. The second baby from the team behind Cambridge's Miracle of Science is a sleek, no-nonsense wood-paneled room that produces some of the best grilled food you can get in a bar: moist chicken slices tossed over a salad, an amusing box of Chinese potstickers, seared rare tuna steak, a generous cheeseburger with the most flavorful home fries for miles.

BOSTON BEER WORKS, 61 Brookline Ave., Boston, (617) 536-2337. $7-$17 (lunch $5-$10). One of the city's first brewpubs, this lofty, neo-industrial space across from Fenway Park offers a large and changing selection of beers, from cask-conditioned ales to fruit novelties. Since our review, the menu has been spruced up to include eclectic Americana like mako-shark skewers.

ELEPHANT WALK, 900 Beacon St. (Audubon Circle), Boston, (617) 247-1500. $6-$23. Just a great restaurant, doing everything well. The Cambodian food, like somlah machou and amok de fruits de mer, is a whole level up from any other Southeast Asian restaurant in the area. The French food is no longer just for cowards — it's first-class nouvelle cuisine, with gloriously beautiful and delicious desserts.

IL BICO, 468 Comm Ave (Kenmore Square), Boston, (617) 375-0699. $8-$25. On a good night, the food at this subterranean trattoria can make you feel like you're in Italy, with deep flavors and expertly cooked pasta and a kind of fresh, unpretentious approach to almost everything. On a bad night, you wait 20 minutes for soup and your salad isn't dressed. A reader said it best: "consistently inconsistent."

NORTH END

BRICCO, 241 Hanover St., Boston, (617) 248-6800. $17-$29 ("tastings" menu around $4/item). A stylish experiment in clean-tasting grilled Italian food — including a tapas-like "tastings" menu. The dishes don't all reach their potential, but the cooking (pork-and-grape skewers, giant seared gnocchi, dressed smelts) has verve to spare. One of the smoothest-looking rooms in the North End. Great wine list.

DOLCE VITA, 221 Hanover Street, North End, Boston, 617-720-0422. $12-$26. Wonderful atmosphere promoted by owner Franco Gracefa, a hearty shoulder-grabber who gets involved all over the dining room. The food has been uneven, but we endorse the rolled eggplant appetizer, shimp "pesto" on fettucini, the cheap cappucino, and excellent gelati. More desserts than most Italian restuarants — hence the name — and the cakes, cannoli, and éclairs are rather good.

MARCUCCIO'S, 125 Salem St., Boston, (617) 723-1807. $9-$17. It's like a Newbury Street bistro with better food. Some of the fancy Italian dishes come with highly flavored colorless sauces as weirdly effective as transparent beer; some are just directly tasty. Be sure to have the antipasti (which lean on fresh grilled vegetables), the veal marsala, and seafood with "tomato-water" sauce. Try to get the chocolate pâtét with rosewater, too.

MAURIZIO'S, 364 Hanover St., Boston, (617) 367-1123. $15-$24 (lunch, $7-$12). At street level, this is a spare, crowded trattoria with off-white walls; downstairs, it's roomier and feels warmer, with exposed brick and a wine cellar. The menu is strong on bistro-ized versions of Italian standards; more inventive dishes are hit-or-miss.

IL PANINO, 11 Parmenter St., Boston, (617) 720-1336. $7-$18. Traditional Italian seafood and pasta dishes, nicely prepared and served by a staff that oozes charm. A local favorite, as you can tell from the line outside the door.

PREZZA, 24 Fleet St. (North End), Boston, (617) 227-1577. $19-$26. A North End newcomer with something unusual: buzz. Prezza attracts a well-dressed downtown crowd with its sleek bistro feel, 500-bottle wine list, and Anthony Caturano's trans-Mediterranean takes on Italian food. Sculptural desserts — and they're big, like public sculpture.

SAGE, 69 Prince St., Boston, (617) 248-8814. $19-$26. A treasure trove of fine food in a small, understated room. Along with the herb after which the restaurant is named, chef Tony Susi is partial to local ingredients and novel combinations: New England shellfish stew in lemongrass broth, oven-roasted sausage with braised cabbage and soft polenta.

TARANTA, 210 Hanover St., Boston, (617) 720-0052. $18-$27 (lunch, $6-12). Two crowded floors dedicated to the cuisines below the

"meridione" across Naples and Sardinia. Chef Mario Nocera (Terramia, Antico Forno) combines high-cuisine elegance and peasant memories into something entirely personal. Go with it, and order the medieval combinations of sweet and sour, seafood and meat — but don't skip the Easter cheesecake for dessert. (No lunch in wintertime.)

SOUTH END

ADDIS RED SEA, 544 Tremont St., Boston, (617) 426-8727. $6-$9. Perhaps Boston's most exotic dining experience, and certainly one of its most rewarding. Spicy Ethiopian stews arrive on huge sourdough pancakes as patrons sit on stools around woven tables. Be sure to start with a warm dip and the cottage cheese with red-pepper powder. Eating without silverware turns out to be easier than you think.

AQUITAINE, 569 Tremont St., Boston, (617) 424-8577. $16-$26. Seth Woods build on the success of Metropolis Café with this new all-French bistro that reminds us how good foie gras and truffles can be. Hanger steak and fries are so deeply flavored with truffle demiglace they seem almost cheap at $22; same for the duck-and-foie-gras ravioli (served only on Mondays). You'll barely recognize the old space of Botolph's on Tremont, now sleek and dark and woody; the crowd is huge and so is the somewhat pricey wine list. Also try the new suburban outpost, Aquitaine Bis, in Chestnut Hill.

BETTY'S WOK AND NOODLE DINER, 250 Huntington Ave. (Symphony), Boston, (617) 424-1950. $8-$16. Postmodern permutations of Pan-Asian panoply! Cuban coffee caffeinates crowd! Retro rice bar really . . . doesn't all fit together. But it's lively, and you can eat pretty well if you like spicy, and if you make sure to get the "cool cukes and weed," the "curried rodeo rings," and no more than three choices off the vegetable bar to be stir-fried with either the Asian Pesto or the Madras Curry sauce.

BLACKSTONE'S ON THE SQUARE, 1525 Washington St., (617) 247-4455. $11-$16. You want that trendy South End feel without paying nosebleed entrée prices. You want to say you ate on Washington Street before everyone discovered Washington Street. You want to drink 14 kinds of vodka (presumably not at once). As long as you steer clear of the mini-pizzas, Blackstone's is your place — for the scene, the prices, and the peppy New American appetizers.

BOB THE CHEF'S, 604 Columbus Ave., Boston, (617) 536-6204. $8-$12. The same mild-mannered soul food in a newly (and handsomely) bistro-ized space makes this a mellow place for an evening out, often with live jazz. Especially recommended: the "glorifried chicken," catfish fingers, crab cakes, and sweet-potato pie.

THE DISH, 253 Shawmut Ave., Boston, (617) 426-7866. $10-$14. Every neighborhood needs a restaurant like this tidy, chic corner bistro. The tables are a little tight, and the food is more modest than what you find on nearby Tremont Street, but then again so are the prices. Think Cajun meat loaf, pork medallions with baked apple, stuffed cubanelle peppers. Think about hanging out at the bar and meeting half of Shawmut Avenue. Just don't think about parking.

FRANKLIN CAFÉ, 278 Shawmut Ave., Boston, (617) 350-0010. $12-$14. A hidden location, a modest sign, and a considerable reputation for simple dishes with a twist of brilliance — and it all works, nightly, for a variety of South Enders and knowing drive-ins. No desserts, which means there's no reason to avoid the "side starch" dishes like garlic mashed potatoes.

HAMERSLEY'S BISTRO, 553 Tremont St., Boston, (617) 423-2700. $23-$34. Casual French-inspired food with a distinctly American and decidedly upscale accent: guests wear ties while the chefs wear baseball caps. Famed for duck confit, wild-mushroom-and-garlic sandwich, and roast chicken with garlic, lemon, and parsley — an olfactory and culinary triumph. One of Boston's best.

LAUREL, 142 Berkeley St., Boston, (617) 424-6711. $10-$25. Physically and culinarily, this is halfway between the innovative South End bistros and luxurious verities of the Ritz/Aujourd'hui/Biba axis.

LE GAMIN CAFÉ, 550 Tremont St., Boston, (617) 654-8969. $7-$11. A cute little crêperie decorated with French road signs and photographs of Paris. The sandwiches and crêpes are cheap, consistent, and all accompanied by a pile of mesclun with a fine vinaigrette. Try the leek-and-goat-cheese crêpe, smoked-salmon salad, and plain lemon-sugar crêpe for dessert. Top it off with hot rum punch.

MASA, 439 Tremont St., Boston, (617) 338-8884. $17-$25. The theme here is upscaled Mexican food, but this is really more of a snazzy American bistro with a handful of Southwestern gestures, like blue tortilla strips in the caesar salad. Don't miss the wonderful, not-Mexican-at-all roast salmon. We don't understand why an appetizer of three shrimps costs $13 while a muscovy duck entrée is $19, but both of them taste good, and the airy rancho-ish room is a different feel for Boston.

METROPOLIS CAFÉ, 584 Tremont St., Boston, (617) 247-2931. $16-$23. Wow. In a space that was once an ice-cream parlor, a jewel of a bistro serves consistently on-target dishes that take their inspiration from both the French and Italian traditions. Try the elegant salmon pavé, the astonishingly rich risotto specials, and any of the desserts.

SOUTH END GALLERIA, 480 Columbus Ave., Boston, (617) 236-5252. $18-$22. The former La Bettola is reborn as a less expensive, very good regional Italian restaurant with a few mod twists on tradition (monkfish osso bucco; delicate polenta gnocchi). Handmade pastas really shine, and the patio in summer is a key South End people-watching spot. The owners also run the more traditional Galleria Italiana in the Theater District.

TREMONT 647, 647 Tremont St., Boston, (617) 266-4600. $15.50-$23 (brunch, $6-$8.50) A well-dressed crowd enjoys beautifully grilled food, clever but not overbearing, in this long and cozy bistro. A duck confit sits atop a sauce of red wine and white raisins; tater tots are infused with truffle oil; the steamed Chilean sea bass comes wrapped in a huge banana leaf. The chef earned his stripes at Cambridge's East Coast Grill, but the feel is pure South End. Also, try the connected Sister Sorel, next door.

TRUC, 560 Tremont St., Boston, (617) 338-8070. $22-$25. A little pricey, but dead-on flavorful versions of French-bistro classics like pork rillettes and trout meunière. A stylish, long South End room with a food-friendly (and very French) wine list.

THEATER DISTRICT

BREW MOON RESTAURANT AND MICRO-BREWERY, 115 Stuart St. (Transportation Bldg.), Boston, (617) 523-6467. $6-$30. A brewpub, but initially the food was so much better and more interesting than at other brewpubs that we are going to call it a bistro. Pretty good wine list, too, and small plates to go with either beverage. Serious desserts. Of the ales, the darkest and strongest are the best.

FLEMING'S, 217 Stuart St., Boston, (617) 292-0808. $18-$30. A somewhat less expensive steak house with somewhat more wine, by Peter Fleming of P.F. Chang's. Loved the bread, coffee, and chicken, and adored the oversize wineglasses. Hated the noise.

JACOB WIRTH, 31-37 Stuart St., Boston, (617) 338-8586. $10-$17. The recipe for warm potato salad dates from the 19th century, and how many restaurants can claim that? It's good potato salad, too. Also check out the sausage plates, the wienerschnitzel, and the 18 beers on tap at this cavernous relic of 19th-century German conviviality. Sing-alongs on Friday night.

PIGALLE, 75 Charles St. South, Boston, (617) 423-4944. $19-$23. A country French menu, maybe one Michelin star just off the highway. You'll want to dress up a little, although once the food comes out no one will notice anything else. On the opening menu, leek and goat cheese tart, vichyssoise with oysters, cassoulet, poached cod, Calvados apple tart, and fallen chocolate cake bring an Aquitaine-Hammersley's approach against the big guns of Park Square.

PRAVDA 116, 116 Boylston St., Boston, (617) 482-7799. $18-$29. In the space that used to be the Mercury Bar, the team behind Blue Cat Café and Jillian's have built almost a theme restaurant for the international nightclub set: ritzy dining room, a 100-vodka bar, and a full-fledged disco in back. The big surprise is how good the food is.

CAMBRIDGE

CENTRAL SQUARE

AUSTIN GRILL, 350 Mass Ave, Cambridge, (617) 621-9686. $6-$19. A big-as-Texas home for Tex-Mex cooking near MIT. This restaurant chain was born in Washington, not Austin, and its flashy po-mo vibe sticks out a bit in home-grown Central Square. But it does a solid job with burritos, fajitas, cowboy steak, and spicy all-meat Texas chili, and the food, dollar for pound, is a bargain.

CAFÉ BARAKA, 80 1/2 Pearl St. (Cambridgeport), Cambridge, (617) 868-3951. $12-$15. If North African food is the most underexplored Mediterranean cuisine in Boston, this tiny, inviting storefront is the corrective. The "Ultimate Vegetable Platter" is essential; also check out the decent skewered entrées and inspired desserts. Fans twirl overhead; the waitstaff is one guy; the chef pops out to chat.

CENTRAL KITCHEN, 567 Mass Ave, Cambridge, (617) 491-5599. $12-$23. It was only a matter of time before Central Square, land of the dive bar and curry joint, got a hip bistro of its own. This one fits well, with a blue-tile bar, a chalkboard list of excellent bar tapas, and an adept menu of Mediterranean-tinged Americana from chef Gary Strack. Also, check out the fine wine list.

CENTRO, 720 Mass Ave (entry via the Good Life), Cambridge, (617) 875-2405. $12-$19. Catching chef Rene Michelena in this 10-table bistro is like seeing the Rolling Stones playing a local club under an alias. It may not last, but while it does, get in (on a week night) and make sure to have the pasta special (or the garlic gnocchi) and the halibut, and save room for the crème caramel.

LA GROCERIA, 853 Main St. (off Mass Ave, between Kendall and Central), Cambridge, 497-4214. $10-$18. (lunch, $6-$10) A local favorite serving classic Italian fare in a large, upbeat setting.

RANGZEN, 24 Pearl St., Cambridge, (617) 354-8881. $2.50-$10.25. Third Tibetan restaurant in greater Cambridge, and a great argument for this hearty cuisine. The complementary fried wafers, like no-spice papadums, are fabulous, and so are all the fried appetizers. Rangzen also does well with soups and meaty entrées, but non-Tibetans may want to hike over to Toscanini's for dessert.

SIDNEY'S, University Park Hotel, 20 Sidney St., Cambridge, (617) 494-0011. $13-$23. You're looking for a place to go with your parents near MIT. This spiffy New American dining room is better than your average hotel restaurant, a lot more stylishly decorated, and not forbiddingly expensive. A hanger steak is $15; the lobster is $30. The people next to you all have notebook computers on their table, but you can't blame the management for that.

EAST CAMBRIDGE

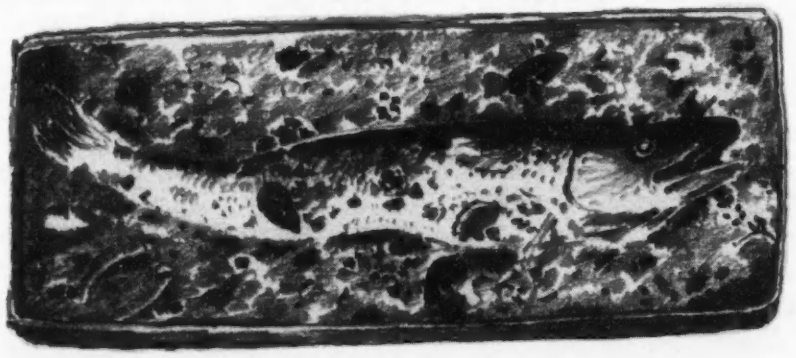
B-SIDE LOUNGE, 92 Hampshire St., Cambridge, (617) 354-0766. $10-$14. The new owners shined up this former dive bar just enough to make it feel safe for eating. The surprise is how good the eating is: really spiffy versions of home-cookin' favorites like fried chicken and an oyster po' boy sandwich. Plus there are quirky touches, like free hard-boiled eggs at the bar.

DESFINA, 202 Third St., Cambridge, (617) 868-9098. $8-$18. Cute Greek corner restaurant in the shadow of the Cambridge courthouse. Inexpensive straight-shot versions of Greek-American classics. Don't miss the electrically garlicky skordalia, or the "saganaki OPA!" — a plate of flaming sheep's-milk cheese.

THE HELMAND, 143 First St., Cambridge, (617) 492-4646. $10-$17. Greater Boston's first Afghan restaurant, and also one of the finest South Asian restaurants we have had. Serves dishes with a seamless style in a beautiful setting with fine service. Vegetarians and meat-eaters will both be giddy with delight.

HARVARD SQUARE

BREW MOON RESTAURANT AND MICRO-BREWERY, 50 Church St., Cambridge, (617) 499-BREW. $6-$20. Third branch of popular downtown restaurant/bar. A brewpub, but initially the food was so much better and more interesting than at other brewpubs that we are going to call it a bistro. Pretty good wine list, too, and small plates to go with either beverage. Serious desserts. Of the ales, the darkest and strongest are the best.



BUTTERFISH, 5 Craigie Circle, Cambridge, (617) 497-5511. $16-$25. The latest restaurant in this cozy downstairs spot (formerly Café Celador) has re-done the interior in cool aquatic whites and blues and kept the friendly, intimate vibe. The food is mostly gentle variations on classics: ravioli with a touch of cinnamon; red romaine salad in a pretty parmesan basket. The bistro cooking is well-tooled to the neighborhood: open-minded but ultimately sedate.

CASABLANCA, 40 Brattle St., Cambridge, (617) 876-0999. $14-$21 (lunch, $7-$9). Chef Ruth-Ann Adams has taken the helm from Ana Sortun, who helped build this Harvard Square institution into an impressive North African–inflected restaurant.

THE HARVEST, 44 Brattle St., Cambridge, (617) 868-2255. $17-$29. Meet the new Harvest, quite different from the old. The new one still focuses on New England foodstuffs, but the cheffery is professional and poised, the flavors intriguingly sour, and the desserts make memories. Menu changes weekly.

RIALTO, 1 Bennett St. (Charles Hotel), Cambridge, (617) 661-5050. $20-$36. Despite the Mediterranean name and format, it is the traditional French food that impresses. Hotel guests give the room an upscale and older crowd, but a less formal tone than you might expect lets everyone enjoy.

WEST SIDE LOUNGE, 1680 Mass Ave, Cambridge, (617) 441-5566. $12-$16. The poshification of the Harvard-Porter neighborhood continues with this little bistro. Quite competent Mediterranean food, light on the meat, and a cozy bar that nicely walks the line between stylish and friendly.

INMAN SQUARE

EAST COAST GRILL, 1271 Cambridge St., Cambridge, (617) 491-6568. $8-$26. Enlarged and leaning new toward premium fresh seafood, but still the greatest place with the least pretense for barbecue, grilled meat, soulful side dishes, and super-spicy hot dishes, clearly labeled.

LE BISTRO, 1287 Cambridge St., Cambridge, (617) 868-1247. $8-$22. It's the only French food in busy Inman Square, and the only really charming, romantic room. Great folding doors open in nice weather — close your eyes for a Parisian-café feel. The food does not disappoint: steak-frites is just as it should be, with a flavorful tenderloin and crisp fries, and the seafood offerings are fresh and well-prepared. Nice list of beers, and there are good deals to be had on wines.

MIDWEST GRILL, 1124 Cambridge St., Cambridge, (617) 354-7536. $16.95 (lunch)-$18.95 (dinner). The Brazilian contribution to barbecue is churrasco rodizio, which translates to a lot of meat for less than $20. Roasting spits are brought to your table: pork, beef, chicken, lamb, and more, in endless rotation. Other Brazilian specials are good, too, and the vibe is unfailingly friendly.

OLÉ MEXICAN GRILL, 11 Springfield St., Cambridge, (617) 492-4495. $11-$21. This is about as good as Mexican cooking gets in Boston: the fresh things are fresh, the fried things are crunchy, and the cooking of Oaxaca and Veracruz comes through without a lot of cheesy Texas interference. The vibe is cheerful and lively, probably thanks to the excellent Mexican beer list and totteringly full margaritas.

SWEET CHILI, 1172-1178 Cambridge St., Cambridge, (617) 864-4500. $8-$15. Believe it or not, this is Inman Square's second Thai/Japanese/Korean restaurant with a tropical fish tank in the foyer. Jae's, the original, will probably continue to attract the college crowd, but at the time of our review, Sweet Chili was serving the best sushi we'd ever had in Cambridge. Japanese appetizers are good, too. Ironically, the Thai food at this primarily Thai restaurant is the weakest link.

KENDALL SQUARE/MIT

THE BLUE ROOM, One Kendall Sq., Cambridge, (617) 494-9034. $17-$22. A quietly great Cambridge restaurant, especially for desserts. Owner Steve Johnson respects the space's eclectic heritage of seafood, big flavors, and live fire, but adds a French bistro subtheme to its post-peasant dishes. Excellent service of wines by the glass and uniquely correct tea service. Fierce Sunday brunch.

MIRACLE OF SCIENCE, 321 Mass Ave, Cambridge, (617) 868-2866. $3-$10. A loud bar full of alternative rock and two-tone music, not too many MIT jokes. But great grilled skewers, each with tortillas and its own lively, creative condiment on the side. Also fabulous burgers with real roast potatoes. Young, cool-looking crowd.

SALTS, 798 Main St., Cambridge, (617) 876-8444. $16-$24. This tiny space has been home to a series of inventive bistros over the years, and the current occupant is charming and consistent. The food is New American with an Eastern European influence; when we visited in the fall, that meant excellent Ukrainian dumplings with a lovely roasted lamb loin.

NORTH CAMBRIDGE

ASPASIA, 377 Walden St., Cambridge, (617) 864-4745. $18-$24. Who says size matters? This tiny room in out-of-the-way West Cambridge bangs out bistro food that would do a downtown restaurant proud. The mostly Mediterranean flavors are big but not overblown: a sharp, crisp salad of pear and endive leads into a meal of truffled risotto or grilled rack of lamb. Coffee at the end comes in a little French press. Cute.

FRANK'S STEAK HOUSE, 2310 Mass Ave, Cambridge, (617) 661-0666. $8-$19. The oldest steakhouse in Massachusetts, as far as anyone knows. After a period as a blond-wood '70s eatery, this has transformed partway back to the dark red-meat emporium it was when Tip O'Neill hung out here. You can certainly order chicken, but be warned: the motto is "Home of the Boneless Sirloin Sizzling Platter."

PORTER SQUARE

TEMPLE BAR, 1668 Mass Ave, Cambridge, (617) 547-5055. $13-$20. Outrageously popular yupscale bar from the owners of Grafton Street. Amid oak, leather, and vintage posters, Harvard Law kids and their profs mingle with hip young Cantabrigians and middle-aged bookish types who still populate the neighborhood. The menu has improved significantly with a new chef, and who has turned its focus more to quality rather than quantity. There are inventive dishes to be had, and standouts in the pasta arena.

BROOKLINE

AQUITAINE BIS, 11 Boylston Street (lower Chestnut Hill Mall), Chestnut Hill, (617) 734-8400 $19-$26. Aquitaine at the lower Chestnut Hill Mall has the same format and faves as the popular South End bistro, and will be just as big a hit. If you missed the first 170 years of America's love of French food, you can catch right up with Belgian endive salad, gruyère tart, steak frites, seared duck steak, warm chocolate pudding cake, chocolate mousse, and caramelized bread pudding. Dress up a little — it's a French restaurant.

CHINATOWN SEAFOOD RESTAURANT, 1306 Beacon Street, Coolidge Corner, Brookline, (617) 232-9580 and (617) 739-2577. $6-$29. Yup, darn close to Hong Kong seafood in landlocked Brookline. The former Noble House has linen tablecloths and an intriguing wine list, but don't be afraid to get down with a whole steamed fish, lobster, or crab with ginger and scallion, or the surprisingly well-executed "five delights in nest." On the turf side, a handy Peking duck, stir-fried pea stems two ways, and good chow foon plates.

FUGAKYU, 1280 Beacon St. (Coolidge Corner), Brookline, (617) 734-1268. $15-$40. Large, beautiful restaurant serving many kinds of Japanese food at a high level, not just sushi, although the sushi and sashimi are very good. And the sushi bar circled by a ring of moving wooden ships is a conversation piece. Some highlights were the caterpillar maki, sashimi, tempura, and the really delicious tempura (fried) ice cream.

GINZA, 1002 Beacon St. (Audubon Circle), Brookline, (617) 566-9688. $11-$44. Arguably the best sushi bar in Boston, certainly one of the most avant-garde, yet well-grounded in tradition, as evidenced by the more than 20 brands of sake, the wide range of cooked appetizers, and the solid tempura and teriyaki. Somewhat random service won't bother those who come in expecting to share tastes.

JAE'S GRILL, 1223 Beacon St., Brookline, (617) 739-0000. $13-$20. For those familiar with Jae's hip, inexpensive Asian-fusion menus, it may seem like he has taken over a steakhouse and doesn't want to offend the old clientele. The good news is you can get Jae's flavors in the appetizers, and your elderly aunt from Peoria can order off the entrée list. Also a swell raw bar/wine bar. Now serving sushi.

PANDAN LEAF, 250 Harvard St. (Coolidge Corner), Brookline, (617) 566-9393. $6-$19 (lunch, $3.25-$8). Boston's third and maybe best-yet Malaysian restaurant. Certainly the best-looking, with a modern bistro style. A few highlights of this novel cuisine are the pandan-leaf lobak as an appetizer, the gado-gado salad, spicy Indonesian chicken, and a soupy bubur cha cha for dessert. Explanatory menu and many "safe" dishes make this an easy place to jump in, or bring a group.

TABERNA DE HARO, 999 Beacon St., Brookline, (617) 277-8272. $10-$15 (tapas cost less). The most modern Spanish tapas place in the city may also be the most authentic: there really are no dinners per se, and the food is tuned salty and small to complement the dry sherries of Spain. A great evening if you like this kind of eating, and better if you connect early and often with the grilled asparagus, white anchovies, pollo en pepitoria, shrimp in garlic oil, or the cheese platter.

WASHINGTON SQUARE TAVERN, 914 Washington St., Brookline, (617) 232-8989. $10-$16. Loud and dark, with very effective food either with or without beer and wine. Don't miss anything roasted, nor the pilaf-type dishes. There are no desserts, but a new bakery opened at the same time across the street.

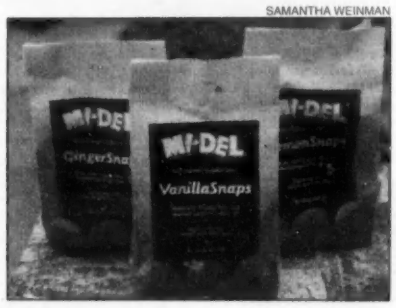
ZAATAR'S OVEN, 242 Harvard St., (Coolidge Corner), Brookline, (617) 731-6836. $9-$14. Zaatar's has added sit-down dinners to its pop-

noshing

Mi-Del cookies

Mi-goodness

SAMANTHA WEINMAN



A few months ago, during a precious Sunday-evening episode of *The Sopranos*, the boy tried to palm them off on me.

Health-food cookies, I sniffed. *Blech*.

But he *mmm*ed and *yumm*ed and I *had* to try them. One teensy nibble and I was forced to eat my pride. Contrary to the expectations of health-food-wary cookie consumers, Mi-Del, a division of American Natural Snacks, makes a mean treat from organic flour, sweetened with cane juice.

I first encountered the round, slightly soft ginger snaps. After months of nonstop ginger-snap binging, I tried the lemon snaps (not as good) and the chocolate snaps (in between the two).

Last weekend, I decided to branch out yet again, and tried Mi-Del's 100 percent whole-wheat honey grahams (the least tasty of the four). And I found that apparently, I'm not the only Mi-Del fan. As I waited in line at Cambridge's Harvest Co-op in a post-work spaced-out haze, a woman practically started drooling all over my grocery basket: "Ohmygawd. Mi-Del. Those are the best! I've had the ginger snaps, the lemon snaps, the chocolate snaps, and the graham crackers," she shrieked, ticking the flavors off finger by finger.

I looked around for sympathetic eyes. *I have no idea who this is*, I tried to let my curious fellow shoppers know with a slight eyebrow raise. People turned back to their baskets, concentrating intensely on their soy milk and heads of lettuce.

I just nodded and half-smiled at the alarmingly excited cookie fan. Really, what could I say? She was right.

Mi-Del cookies can be found at health-food stores near you. For more information, log on to www.ans-natural.com/midel.htm.

— Nina Willdorf

ular brunch-lunch flatbread bakery. The new room and menu are dairy-kosher in Israeli-Mediterannean mode; the kitchen knows modern cuisine and what do with a fish. Early picks are the six-bean soup, "merguize kabobs" (faux sausage of fish), and the chocolate bread pudding. Service is evolving, and the wood-fired oven could get more play.

ZAFTIGS, 335 Harvard St. (Coolidge Corner), Brookline, (617) 975-0075. $7-$13. Despite the name, a very un-nostalgic, postmodern kind of delicatessen with generally excellent food and very reasonable desserts. Un-nostalgic means low-fat pastrami, chicken soup, and such, but also glorious corned beef, whitefish salad not to have to die for, and house-baked desserts. Breakfast is served all day.

NEWTON

THE CHEESECAKE FACTORY, 300 Boylston St. (Atrium Mall), Newton, (617) 964-3001. $12-$19. The Chestnut Hill Atrium Mall's version of a 34-unit nationwide chain, the Cheesecake Factory brings a bit of Beverly Hills Egypto-deco to what is really an updated Jack and Marion's, a giant deli. Everything imaginable is on the menu in portions you'll have to take home, so one strategy might be to have a big appetizer like the Vietnamese summer rolls and split something like a Kahlúa-almond-fudge cheesecake.

CHUNG SHIN YUAN, 183 California St., Newton, (617) 964-0111. $4-$8 (brunch). Weekdays, this is another run-of-the-mill Mandarin/Szechuan restaurant. But the Taiwanese brunch here on Saturdays and Sundays is Newton's best-kept secret. Line up by 11:15 for the 11:30 opening and enjoy jellyfish salad (better than it sounds), steamed pork dumplings, and fried bread dipped in a bowl of sweet soy milk.

JAMJULI, 1203 Walnut St., Newton Highlands, (617) 965-5655. $7-$15. Beautiful and innovative Thai restaurant, despite its suburban location just off Route 9. Dress casually but dine like an emperor. The hot curries are good, and so are the bland dishes, but the musts are soups, *miang* grob, and the "Superior Duck" (it is!).

LUMIÈRE, 1293 Washington St., West Newton, (617) 244-9199. $18-$25. For something described as a bistro, Lumière looks and sounds the part, but aspires to finer food and prices. So we see pretty well-dressed people eating pretty posh food — soups and seared sea scallops were some early winners — and feeling rather Parisian. Although you find it across from the West Newton Cinema, a meal at Lumière is so far too serious to add to an evening of film-going. Closed until evening.

MATTEO'S, 51 Lincoln Street, Newton Highlands, (617) 965-3100. $12-$30. Not cheap, but very satisfying meals in a mostly North Italian (and sometimes New American) style, in suprisingly restaurant-poor Newton. Menu has enough pizzas and fried calamari for family dining, but the real thrills are nicely handled roast fish and meats, balanced salad platters, high-quality antipasti, and a list of Italian red wines that just doesn't quit.

RED CLAY, 300 Boylston St. (Atrium Mall), Newton, (617) 965-7000. $14-$25. A pleasant Mediterranean room from the owners of Rialto which deserves to outlive its initial plan of serving working mothers. Clay-pot dishes like paella and chicken shepherd's pie, plus comfort foods like roast chicken and lasagne — and a "Kids Corner" for the wee ones. Take-out available.

SOMERVILLE

DALÌ, 415 Washington St., Somerville, (617) 661-3254. $18-$24 (entrées); $3.50-$7.50 (tapas). A rare (and crowded) outpost for Spanish-from-Spain cooking. Tapas capture the tone and savor of the original, from slices of potato omelet and fresh anchovy fillets to garlicky potato salad and sautéed portobello mushrooms. Starting at $3.50 a pop, you can afford to experiment.

DIVA, 246 Elm St. (Davis Square), Somerville, (617) 629-4963. $10-$15. It's flashy, it's pricey, and it's the only Indian food in Davis Square. The high points are the tasty grilled specials and the best lassi we've ever had, but otherwise this new restaurant from the owners of Kashmir is more good than exceptional — and plagued, at least initially, with service problems. Still, a great interior counts for something, as does sidewalk seating in summertime.

EAST ASIA, 868 Broadway (Powderhouse Sq.), Somerville, (617) 666-8282. $7-$11. A tiny, out-of-the-way place with great, great Asian food. The menu is North Chinese and Thai, but the keynote is loving treatment of basic ingredients in dishes like chili eggplant, King's tofu, peninsula or mango chicken, and spicy squid.

EVOO, 118 Beacon St., Somerville, (617) 661-3866. $15-$26. Chef Peter McCarthy, late of the Bostonian Hotel, boldly opens Somerville's most expensive restaurant and the foodie stampede begins. When he's on, he's on: lobster-pumpkin bisque, tea-smoked, mint-cured lamb rack, and grilled Maine salmon fillet all show spark and substance. But the fast-and-loose approach to ethnic idioms means the food isn't always as consistent as the sculptural presentation would have you believe.

HOUSE OF TIBET KITCHEN, 235 Holland St. (Teele Sq.), Somerville, (617) 629-7567. $6-$9. The first Tibetan restaurant in New England, and something of a one-room cultural exhibit with background music, rugs on every chair and bench, and a potted history of Tibet on the menu. Next door is a Tibetan Buddhist resource center and gift shop, but first relax with some buttered tea and really excellent momo, the Tibetan answer to Peking ravioli.

PALENQUE, 300 Beacon St., Somerville, (617) 491-1004. $10-$15. This great little mole-in-the-wall proves to New Englanders that classic Mexican cooking can be tangy and complex instead of just hot. Try the carnitas (pork tips in an unsweetened chocolate-orange sauce) or anything with the cilantro-heavy salsa verde. Bring your own beer.

REDBONES, 55 Chester St., Davis Square, Somerville, (617) 628-2200. $6-$15 (lunch, $4-$7; all-you-can-eat ribs and chicken, $7-$9). Big food for big guys. Loud and bright and legendary for barbecued, grilled, and smoked things, hoofed or otherwise. The Arkansas ribs are phenomenal; so are the Buffalo shrimp. Try the corn pudding to start. The wait is long but worth it. Cash and checks only.

VINNY'S AT NIGHT, 76 Broadway (Sullivan Square), Somerville, (617) 628-1921. $10-$20. Behind a convenience store called Vinny's Superette lurks this den of pure East Somerville underworld cool. Great chops and profuse pasta served on red-and-white-check tablecloths, and more antipasti than you can shake a stick at. Try the amazing pork chop in vinegar-pepper sauce.

OUT OF TOWN

BLACKSMITH SHOP, Rte 6A, Truro Center, (508) 349-6554. $11-$23. If you put this summer restaurant year-round in, say, Somerville, it would develop quite a reputation. Of course, one Cape Cod advantage is fresh-caught seafood, and this kitchen exploits it well. Outstanding on familiar dishes like haddock almondine and apricot-glazed pork chops, and also on some reaches like seared scallops with a curry emulsion sauce. And you can show up in jeans!

BLUE GINGER, 583 Washington St., Wellesley, (781) 283-5790. $19-$28. Ming Tsai's celebrity hasn't ruined Blue Ginger, just made it a little harder to get in. The real mark of class is superior service that makes everyone comfortable and confident with the unfamiliar menu. Once you're in, stick with the signature Asian-fusion dishes like the foie gras shumai and the spectacular Chilean sea bass, since some of the experiments are over-cheffed. Save room for superior desserts.

BUBALA'S BY THE BAY, 183 Commercial St., Provincetown, (508) 487-0773. $11-$26. A very fine spectrum of Provincetown has adopted Bubala's, first for brunch, then lunch, and now for fine dining, where we recommend the clam chowder, vast salads, seafood scampi, roast ostrich(!), and amaretto tiramisu. Other people may be drinking chocolate martinis, but hey, it's Provincetown. Seasonal; opens May 1.

CAMPANIA, 504 Main St., Waltham, (781) 894-4280. $18-$35. Remember how much fun Italian restaurants used to be, before the experts ruined them? Campania, named for the province around Naples, is all that — with better desserts. It does get expensive, but you won't be disappointed by the excellent wood-grilled and roasted meats, seafood specials and pasta dishes, and anything creamy or chocolate or both. Old-style jumbled décor and hearty volume.

CARAMBOLA, 663 Main St., Waltham, (781) 899-2244. $7-$20 (lunch, $5-$8). Rather posh, rather refined, completely delicious version of Cambodian home-style cooking as it might have been in an affluent home. The Perry family of Elephant Walk fame have focused on this purely Cambodian (except well-selected wines and desserts) restaurant worth a trip to Waltham from anywhere east of Phnom Penh. Order from each of five categories, but don't miss the spring rolls and the carambola salad among the grilled delights and light curries.

CLEM & URSIE'S, 85 Shank Painter Rd., Provincetown, (508) 487-2333/2536. $4-$26. A family place with seafood broiled or fried, live lobsters, remarkable smoked barbecue(!), some super Portuguese dishes, gourmet sandwiches — something for every conceiveable appetite. Don't overlook the fried ocean catfish "vinho dahlos" or Wellfleet oysters on the half-shell. Closed for the winter; reopens the first week of May.

THE MARTIN HOUSE, 157 Commercial Street, Provincetown, (508) 487-1327. $16-$32. Worth a trip for Mediterranean-style food that would be all the rage even right in the South End. What they do with seared scallops and lobster stuffed with smoked-salmon hash will take you right through the bridge traffic.The crusted lamb-loin appetizer and free-range chicken will make you forget your sunburn. And the torta di nonna with a very fine cup of coffee, tea, or decaf will justify some very bad motel beds.

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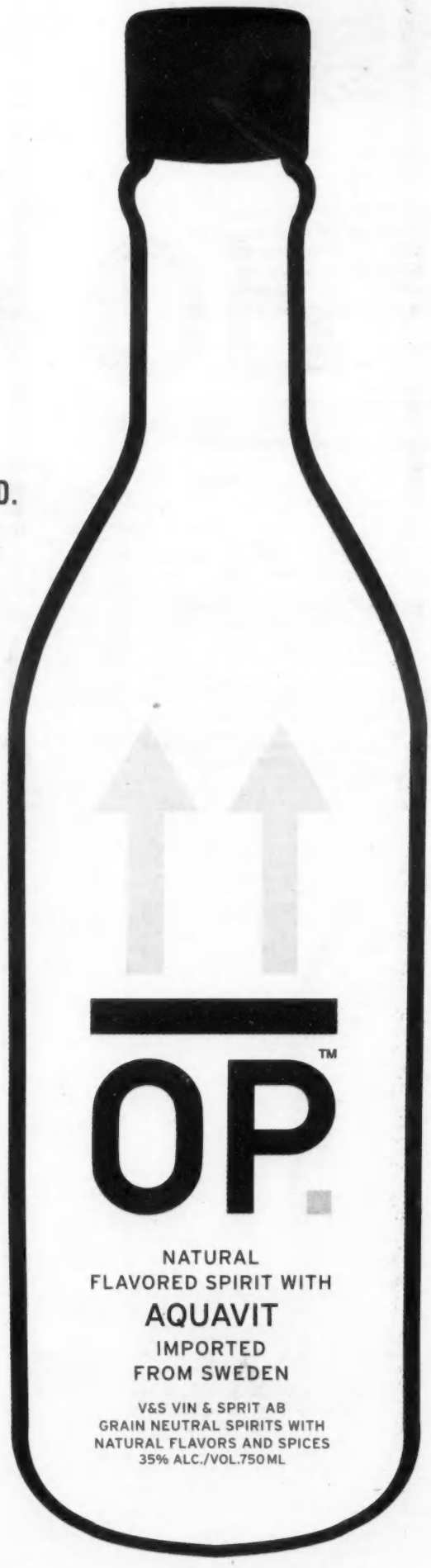

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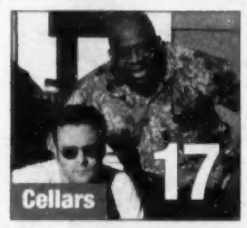
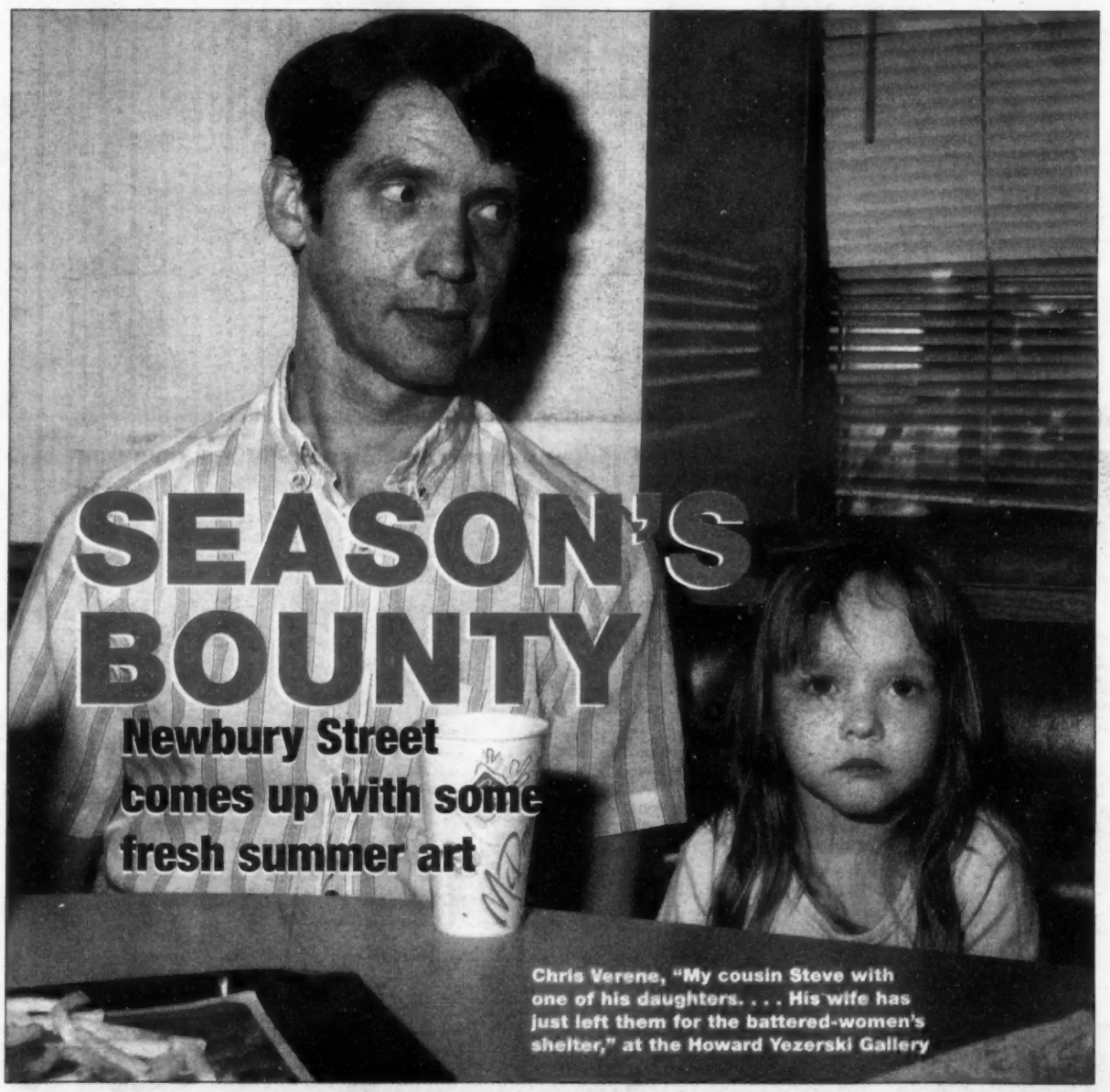


Blues, blues, blues



SEASON'S BOUNTY

Newbury Street comes up with some fresh summer art

Chris Verene, "My cousin Steve with one of his daughters. . . . His wife has just left them for the battered-women's shelter," at the Howard Yezerski Gallery

BY CHRISTOPHER MILLIS

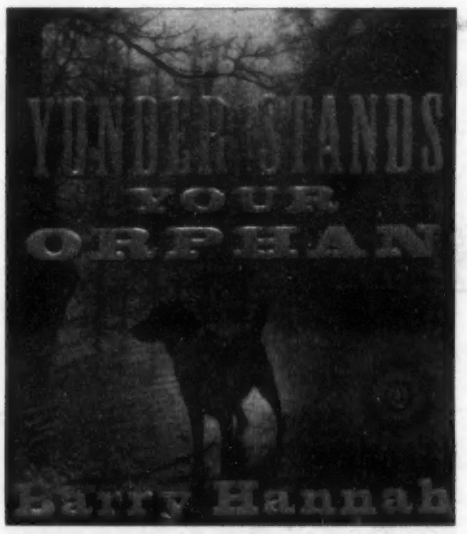
The Boston art scene between Memorial Day and Labor Day tends to look as fatigued as out-of-season produce. Your typical July or August Newbury Street show has, for the last few years, delivered the desiccated, pulpy taste of a late-summer orange or winter apricot. This year, however, with two outstanding exhibits and two others that ought to be outstanding, Newbury is looking more like a succession of fresh-fruit-and-vegetable stands.

Nowhere is the bounty richer than in a captivating and frequently unsettling show of mostly black-and-white photography at the Howard Yezerski Gallery, "Uneasy Photographic Portraits." Curated with a discerning eye and renegade spirit by Timothy Welsh, "Uneasy" presents an amalgam of portraits by name-brand and soon-to-be name-brand American photographers.

One of the beauties of this show is the effortless way it transcends all tricks. No fancy emulsion techniques, no transfer of images to the sides of buildings, no sealing off of windows to remake a room or a vehicle into a pinhole camera. It harks back to old-fashioned photographic portraiture: all the interest, all the shock and the lyricism and the poignancy, has been achieved through relatively straightforward technique. Instead of pyrotechnics, the artists rely on each frame's exquisitely articulated composition, on the importance and subtlety

Continued on page 12

CHRIS VERENE PHOTO COURTESY OF HOWARD YEZERSKI GALLERY AND PAUL MORRIS GALLERY, NEW YORK.



Rebel yell

The postmodern South of novelist Barry Hannah

BY JULIA HANNA

What does it mean to be a "Southern writer" in the first years of the 21st century? The tag's associations are as wispy and clinging as Spanish moss, as pesky as kudzu vines run rampant. Ask Barry Hannah what it means and he might get his gun for answer — he once brandished one at unruly students in a University of Alabama classroom. Or maybe he'd tell a story that both confirms and overturns every Southern stereotype in the book.

That's what he's done in *Yonder Stands Your Orphan*, a long-awaited novel that is sure to delight Hannah's fans and bewilder almost everyone else. Newcomers would do better to pick up *Airships* (a 1985 story collection that deserves its "contemporary classic" status) before diving into this wonderfully baroque orgy of fornication, degradation, and salvation. Although Larry McMurtry called him "the best writer to come out of the South since Flannery O'Connor," Hannah's themes and characters aren't as clear-cut as O'Connor's. They exist in a shifting, postmodern landscape where the bones of Rebel soldiers serve as the foundation

Continued on page 14

HOT TIX

Incubus, September 18 at Avalon: on sale July 21 at 10 a.m., call (617) 423-NEXT.

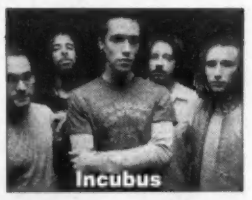
Blink-182, **A New Found Glory**, and **Body Jar**, July 28 at Suffolk Downs: call (800) 477-6849.

Billy Idol, August 6 at Avalon: call (617) 423-NEXT.

"Ozzfest 2001" with **Black Sabbath**, **Marilyn Manson**, **Slipknot**, **Papa Roach**, **Linkin Park**, **Crazy Town**, and **Disturbed**, August 7 and 8 at the Tweeter Center, Mansfield: call (617) 931-2000.

Galactic, August 8 at Avalon: call (617) 423-NEXT.

"MTV's TRL Tour" with **Destiny's Child**, **3LW**, **Dream**, **Eve**, and **Nelly**, August 10 at the Tweeter Center, Mansfield: call (617) 931-2000.



Sugar Ray and **Uncle Kracker**, August 10 at the FleetBoston Pavilion: call (617) 931-2000.

Radiohead and the **Beta Band**, August 14 at Suffolk Downs: call (800) 477-6849.

Jill Scott, August 14 at the FleetBoston Pavilion: call (617) 931-2000.

Melissa Etheridge, August 16 and 17 at Lowell Memorial Auditorium: call (617) 931-2000.

98 Degrees, August 23 at the Tweeter Center, Mansfield: call (617) 931-2000.

Tom Rush, **David Bromberg**, **Deb Talan**, and **Mark Erelli**, August 24 at Sanders Theatre: call (617) 496-2222.

Janet Jackson, August 26 at the FleetCenter: call (617) 931-2000.

Blues Traveler, August 28 at the Cape Cod Melody Tent, Hyannis: call (508) 775-9100.

Stiff Little Fingers, September 6 at the Paradise: call (617) 423-NEXT.

Built To Spill, September 17 through 19 at the Paradise: call (617) 423-NEXT.

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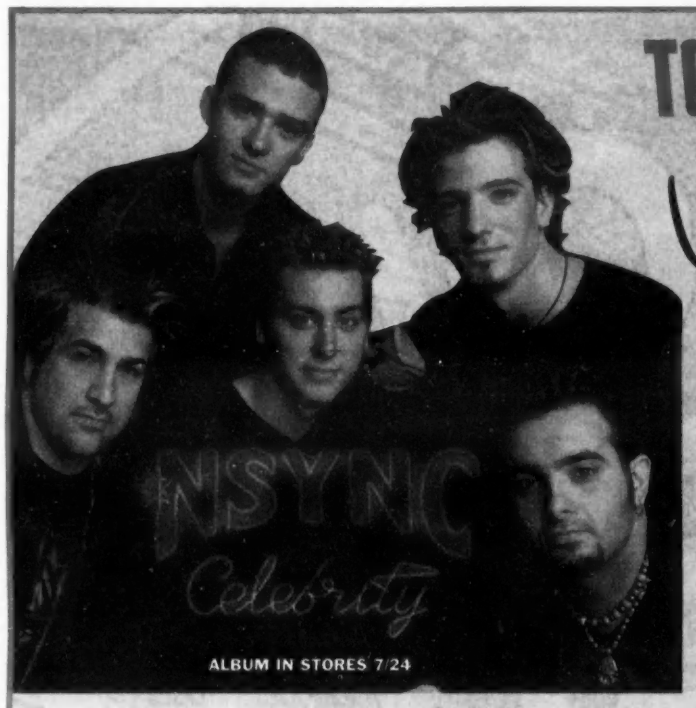

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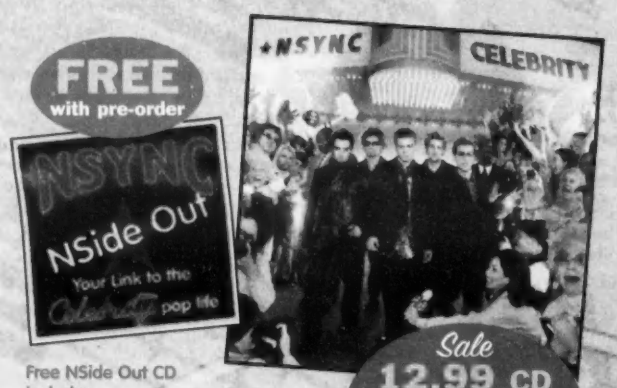

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Re-*Design*

Coward's great play, Lubitsch's great film

BY STEVE VINEBERG

Noel Coward's *Design for Living* is about a trio of bohemians — a playwright, a painter, and the woman they both adore, Gilda, who is an interior decorator. She loves them both, and the play, which is one of the 20th century's greatest, suggests the possibility that she shouldn't have to choose between them. Like all high comedies, *Design for Living* establishes an exclusive world, an aristocracy, with its own rules and rites, but in this case it's an aristocracy of temperament and intellect, and the outsiders — the enemy — are those who conform to society's conventions.

★★★★
Design for Living
Directed by Ernst Lubitsch. Written by Ben Hecht based on the play by Noël Coward. With Fredric March, Miriam Hopkins, Gary Cooper, and Edward Everett Horton. At the Harvard Film Archive next Thursday, July 19.

Paramount got the movie version of Coward's play in under the wire in 1933, before the Production Code kicked in; it would be another three decades before anyone could film a play that presented this kind of sexual behavior non-judgmentally. But though it's utterly charming, Ernst Lubitsch's *Design for Living* — a rarity on view, next Thursday only, at the Harvard Film Archive — really isn't Noël Coward's. The screenwriter, Ben Hecht, preserves the plot: Gilda's to-and-fro-ing between her two swains and her desperate marriage to a conventional (and basically sexless) third admirer before she realizes where she belongs. But Hecht boasted that he'd changed all of Coward's lines but one. That's the braggadocio of a writer who has taken up the challenge of making the source material his own.

One of the distinctive qualities of a Coward high comedy is its aftertaste of melancholy, which comes from the very modernist sense of despair beneath the frantic, madhouse action. Hecht sweeps that away almost entirely; it's apparent only in brief moments like the shot, through the tilted windows of the protagonists' shared Paris flat, of Gilda (Miriam Hopkins) and George (Gary Cooper) returning home after they've packed Tom (Fredric March) off to London for rehearsals of his first produced play. It's the most beautiful shot in the movie, which is superbly directed, with Lubitsch's trademark mix of buoyancy and delicacy.

Hecht's dialogue is marvelous; you won't miss Coward's, especially since Hecht isn't so much replacing him as proposing an alternate version. The script is sharp-witted and slightly lunatic — the Paramount rendition of high comedy. The lines have extravagant flourishes and a special, sprung rhythm. "It's clear that you've been behaving like a rather ordinary rat," Tom complains to George when he learns that George and Gilda have violated the no-sex "gentleman's agreement" all three entered into when they took the apartment together. (The original arrangement was meant to be a sort of miniature artists' colony, with the tough-eyed Gilda nurturing — and criticizing — both men's work.) Dictating a letter to his friends from London, Tom writes affectedly, "My heart is in the highlands of Montmartre, and the night finds me pale and thoughtful." When Gilda explains to the men why she doesn't want to choose between them, she compares George to a slightly misshapen straw hat and Tom to a piquant fedora worn over one eye that you have to watch carefully on windy days.

CORN-FED? *Gary Cooper isn't ideally suited for high comedy, but he's astonishingly handsome here and terribly likable.*

Hecht must have written that last line to suit the actors: the stylish, insouciant March and the corn-fed Cooper are a study in contrasts. Cooper isn't ideally suited for high comedy, but he's astonishingly handsome here and terribly likable. March is brilliant as Tom; he's hilarious, and you can see from the way he plays the few remaining tonal shifts that he would have been just as fine in Coward's version. The madcap Hopkins turns her wondrous technique on the role of Gilda, which in the movie has been changed slightly. She's now a commercial artist, and the man she marries in the final moments of the second act (Edward Everett Horton) is her former boss. Hecht reconfigured the philosophical conflict so that the forces aligned against each other aren't convention and bohemianism but business and art. Max marries Gilda because it's good for business; when she walks out on him at the end to rejoin her beloved Tom and George, she says that will be even better for business, and it frees her to return to the world of art. Hecht's script may not be Coward's, but it's just about perfect. ■

SECOND SIGHT

Good looking

Room is still a great view

BY JEFFREY GANTZ

Looking for a movie that affords a better view than your typical cineflick? Try this 1986 adaptation of E.M. Forster's great 1908 novel, the best film (along with *Howards End*, another Forster adaptation) that the team of Ismail Merchant and James Ivory ever made. It's got Tuscany in all its summer glory (and Surrey doesn't look too bad either). It's got an all-star cast. Best of all, it has Forster's vision.

A Room with a View is, after all, a novel about how to see. And the film alerts you to the importance of looking closely right from the opening credits: the handsome Florentine paper on which the cast members are listed sports traditional designs at first, but when we switch to the English contingent, that's Tower Bridge in the tendrils' loving embrace, and what follows incorporates dragons (for Wales) and unicorns (for Scotland). Listening is important too: the Puccini aria "O mio babbino caro" (from *Gianni Schicchi*) that Kiri Te Kanawa sings over those credits has a young Florentine girl telling her daddy that she'll throw herself into the river Arno if he doesn't let her marry the boy she's just fallen for. Later, when George Emerson wades through that sea of barley stained with poppies and impulsively kisses Lucy Honeychurch, we hear "Chi il bel sogno di Doretta" (more Puccini, from *La rondine*), about how a young girl is awakened to love by a student's passionate kiss. And Lucy finds herself to the strains of "Praise My Soul the King of Heaven," the same hymn over which Gabriel and Bathsheba come together in John Schlesinger's 1967 adaptation of Thomas Hardy's *Far from the Madding Crowd*.

The story is simple enough. Lucy (Helena Bonham Carter) is in Florence for the first time, with her fussbudget cousin/chaperone Charlotte Bartlett (Maggie Smith), and the cockney signora of the Pensione Bertolini has promised them a room with a view of the Arno, but of course they don't get it. Coming to the rescue are rough diamonds Mr. Emerson (Denholm Elliott) and his son George (Julian Sands), who *do* have a view and would be happy to trade with the ladies. Charlotte agrees reluctantly — she knows where this sort of offer can lead. Already it's too late: Lucy now has a glorious panorama of the Duomo and the Palazzo Vecchio, but she's also gotten a good look at George. She's offended when the freethinking young man kisses her in that waist-high field of barley, but not nearly as offended as Charlotte, who whisks her back to England on the next train.

★★★★
A Room with a View
Directed by James Ivory. Written by Ruth Prawer Jhabvala, based on the novel by E.M. Forster. With Maggie Smith, Denholm Elliott, Helena Bonham Carter, Daniel Day Lewis, Julian Sands, Judi Dench, Simon Callow, and Rupert Graves. At the Harvard Film Archive this Saturday, July 14.

THE LADY AND THE BOOKWORM — *but how can Lucy settle for Surrey after seeing Florence?*

Gorgeous in its own manicured way, Windy Corner in Surrey still looks like prison after we've seen Italy — and doubly so once Lucy accepts the marriage proposal of stuffed-shirt/wet-blanket Cecil Vyse (Daniel Day Lewis). Inevitably Mr. Emerson and George turn up, and just as inevitably George kisses Lucy again. This time she's properly insulted, and she tells George off, but after reflecting on Cecil's brotherly smooching and his patronizing admission that he's "no good for anything but books," she dumps him. It's not that easy to "see" her way to marrying George, but with help from Charlotte and Mr. Emerson she does; when spring comes around, they're back in Florence, with a view of the city and, better yet, each other.

For us the choice between the Hunk and the Bookworm is almost too easy (check Lucy's face when she hears Cecil decline to play tennis), but Merchant and Ivory serve up plenty of other things to look at, listen to, and think about. The camera all but caresses the sacred pond where George, Lucy's brother Freddy (Rupert Graves), and the Reverend Mr. Beebe (Simon Callow) bathe *au naturel*, and Richard Robbins's score gleams with a wistful yearning that could easily be Forster's. The music grows even more wistful when it turns to spinster sisters Catherine and Teresa Alan (Fabia Drake and Joan Henley), who are destined to go to Athens and Constantinople without Lucy. Then there's Mr. Emerson, who says he must be where George is — what happens to him when George marries Lucy? (Think of the touching moment when George kisses his father on the forehead.) And finally Charlotte, who's been the butt of the movie's humor (when she says, for the umpteenth time, "I shall never forgive myself," a weary Lucy replies, "Yes but you always do"): after she's seen what we do and nudged Lucy toward George, we find her in bed reading Lucy's letter from Florence, and the look of unfulfilled longing on the magnificent Maggie Smith's face is a sight all by itself. ■

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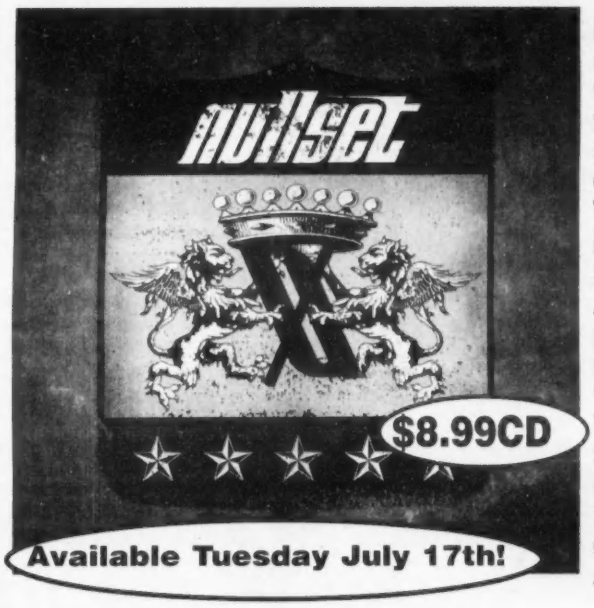

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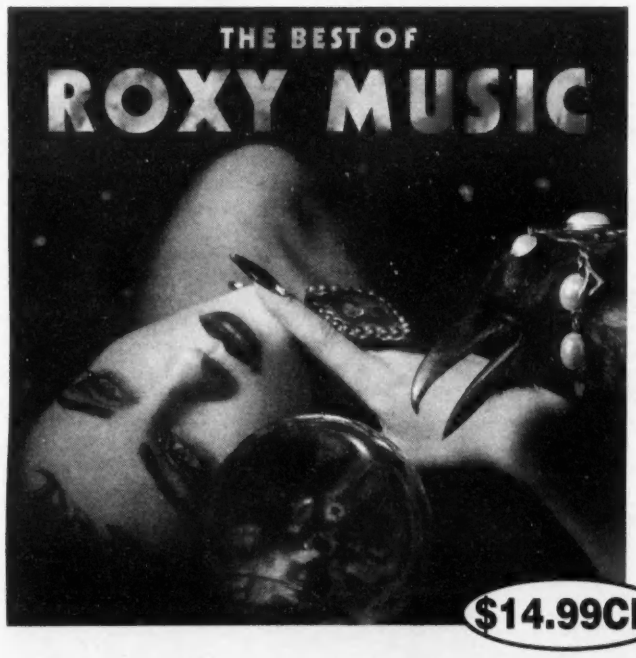

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BIG EDEN

With a title like *Big Eden*, you expect paradisal mountain landscapes and a return to primal bliss. And so it might have been in Thomas Bezucha's uneven romantic comedy were Henry (Arye Gross) not such a self-involved nudge. He's a successful Manhattan painter (I'm sorry, but all his canvases look like cheesy screensavers) called back to his Montana roots when his feisty grandad has a stroke. There he's reunited with local hunk Dean (Tim DeKay), his teasing, unconsummated schoolboy crush, who is now divorced with two kids and still unclear on his sexual direction. So Henry spends a good part of the movie whining to his recuperating grandfather and his friends in the Big Apple while his crusty neighbors (this is clearly not the Montana of homophobic hate crimes and militia groups) try to arrange a liaison between him and Pike (Eric Schweig, the best thing in the movie), the strapping, black-maned, torturously shy Native American demi-god who runs the general store. Every Eden, no matter how big, is destined for a fall, and this one collapses quickly into contrivance as it becomes painfully obvious that Pike is just too good for Henry. *At the Kendall Square.*

— Peter Keough

EVERYBODY'S FAMOUS

Just what you'd expect from a Flemish farce: a pair of incompetent desperados, a devious media mogul, and a stitch of humor in every scene. Jean (Josse de Pauw) and Willy (Werner de Smedt) are unemployed lumpens with mounting financial pressures, so when the opportunity presents itself, Jean kidnaps Debbie (Thekla Reuten), Belgium's pop icon of the moment — an older Britney who actually may have some talent. The plan goes sideways when Jean decides that the ransom be the production of a pop song he has conceived, and things get even goosier when he demands it be performed by an undiscovered talent: his unwary and portly daughter (Eva van der Gucht). The song becomes a huge hit, and Debbie, who hasn't had sex in two years, finally gets her release. But the cops, hot to solve the caper, close in on Jean as tidbits of his identity and whereabouts are casually leaked by the smarmy media head (Victor Löw) who uses the ransom negotiations as a marketing tool. Nimble, smart, and never too serious, this cheeky pleaser, written and directed by Dominique Deruddère and sparked by the interplay between De Pauw and Löw, deserves the nomination it received for last year's Best Foreign Film Oscar. *At the Harvard Square and in the suburbs.*

— Tom Meek

FAAT KINE

The most recent film from Senegalese master Ousmane Sembene is a rich, relaxed comedy of middle-class Dakar society. The title character is an unmarried mother of two; disowned by her father and tricked and taken advantage of by her worthless lovers, Faat Kine (the radiant Venus Seye) is now the hard-as-nails manager of what may be Dakar's (and could be New England's) cleanest gas station. Her proud and protective children pass their high-school exams at the beginning of the film and then turn their attention to finding a husband for their mom.

Sembene's narrative encompasses many ominous aspects of modern Senegal: resentment between Moslems and Christians; begging; poverty; high interest rates; the AIDS epidemic. But the film is bathed in calm, clear light and filled with ebullient colors, and it ends on a note of optimism and triumph that feels inevitable, not dragged in or merely crowd-pleasing. Although lacking the acid brilliance of earlier Sembene masterworks like *Black Girl* and *Xala*, *Faat Kine* is a vigorous, entertaining movie with a directness and a tonal control that are the hallmarks of a master. *Friday through Sunday at the Brattle.*

— Chris Fujiwara

LEGALLY BLONDE

In this fancifully soft comedy directed by newcomer Robert Luketic, the popular, rich Elle Woods (Reese Witherspoon) has everything — above all a head of perfectly highlighted eye-popping bouncy blond hair. But when blue-blooded boyfriend Emmett (Luke Wilson) takes off for Harvard Law School, leaving her for old-money prep-school prude Vivian Kensington (Selma Blair), Elle whips herself into an LSAT frenzy, somehow gaining last-minute admission to Harvard and a chance to win him back. Once in Cambridge, high-maintenance chic is confronted with anti-blonde, anti-LA discrimination and the chirpy film turns into something like *Clueless* with streaks of *Good Will Hunting* — the prejudice, the undiscovered genius, the cute clothes, the quick saucy quips. With her *Cosmo*, her full set of manicured nails, and her stiletto ankle boots, Elle is — duh — taken for a ditz. But the broken-hearted blonde has a one-track mind, and ultimately her knowledge of Prada, her hair-care skills, and her infamous gym prowess help her win her case. Sure, this is no *Paper Trail*, but its knowing bubblegum playfulness is rewarding all the same. *At the Copley Place, the Fenway, the Fresh Pond, and the Circle and in the suburbs.*

CRUSADER: *Reese fights anti-blonde bias at Harvard.*

— Nina Willdorf

FINAL FANTASY: THE SPIRITS WITHIN

You thought reality TV was bad? How about movies based on video games? At least *Tomb Raider* had Angelina Jolie in a push-up bra. This feature debut from Hironobo Sakaguchi stars Ming-Na Wen (from *Mulan* and *ER*) as a young scientist who's gathering together spirits to defeat the phantoms (don't worry, you'll know which is which) that are destroying what's left of humankind. Lots of pretty but impossible explosions add to the confusion. The art direction (is that what they call it in video games?) is an amalgam of *Aliens*, *Blade Runner*, and *Fantastic Planet*. A nod to Lovelock's Gaia Hypothesis makes it all oh so neo-pagan. The actors who dubbed the voices for this piece of post-biological dreck are veterans (Alec Baldwin, Donald Sutherland, and James Woods among them), but fortunately for what's left of their careers, their faces are not recognizable. Well-muscled, clear-skinned, with asses shaped like puffball mushrooms, these characters are so real-looking you'd almost swear this is a film and not a blown-up video game. Almost. *At the Copley Place, the Fenway, the Fresh Pond, and the Circle and in the suburbs.*

— Peg Aloi

HOWARD FINSTER: MAN OF VISIONS

Part of the Museum of Fine Arts' "American Folk on Film" documentary series, this study of Georgia pastor Howard Finster — who claims to be "a stranger from another world" and who has been called the "Picasso of folk art" and "a backwoods William Blake" — is a Boston University project by David Carr, Julie DesRoberts, and Randy Paskal, and it suffers from a student budget and pedestrian visuals. Finster's visionary Christian paintings don't reproduce well on 16mm film, but the interviews with the oddball artist himself are amusing, especially when he takes the opportunity to warn sinners about the Apocalypse. There are also conversations with a posh New York art dealer, a pompous Yale art historian, and R.E.M.'s Michael Stipe, a fellow Georgian and total Finster freak. *At the Museum of Fine Arts.*

— Gerald Peary

Alterna-cinema

Fare from the Maddin crowd

film culture by Gerald Peary

It used to be that only old people whined about today's cinema. These days, practically everyone, youthful and aged, is complaining about filmgoing in the year 2001. How to shake the celluloid blues? For something passionate, rousing, and inventive that will knock your booties off and shake your socks, I recommend the comic and visionary cinema of Guy Maddin, whose marvelous features *Careful* (1992) and *Tales from the Gimli Hospital* (1988) play the next two Tuesdays, July 17 and 24 respectively, at the Brattle Theatre.

Never heard of Maddin? Get in line. His pictures were too wild and bizarre to have been exhibited in provincial Beantown at their release. You had to travel to New York for midnight screenings at places like the Bleecker Street Cinema. So who is he? A true cinema original who makes his delicious comedies, Monty Python meets Sergei Eisenstein, on elaborate sets built on a sound stage in his frigid home town of Winnipeg. While it dips below zero outside — often!! — Maddin shoots away, utilizing a peculiar cast of snowed-in locals.

Careful, a claustrophobic farce of incestuous desire, takes place in an Alpine village where a loud noise — a hacking cough? — could unleash a fatal avalanche. *Tales from the Gimli Hospital* is an expressionist fever dream set among hospital victims of a smallpox epidemic. Both are howlingly hilarious, with eye-popping visuals informed (Maddin is a movie freak) by the early history of cinema, from *Nosferatu* to *Triumph of the Will*.

A bonus: *Careful* screens with Maddin's great new short "Heart of the World," which is perhaps the best film made anywhere on earth last year. Like all his works, it's damned hard to describe, except that the cast includes a heinous, obese capitalist and dueling Jesuses inspired by passion plays. "It's the most fun I've ever had," Maddin told me at the Rotterdam Film Festival. "I've always wanted to use a montage style, and I did 800 shots in five days, a blizzard of celluloid, and there are about 650 cuts in the five and a half minutes of the movie. No shot lasts longer than 30 frames."

Unlike what Baz Luhrmann does in *Moulin Rouge*, however, the cuts mean something, and there's content in every setup. Maddin's next project? "An original ballet based on Bram Stoker's *Dracula*. I hope to make a real film of it, the way Michael Powell did with *The Tales of Hoffmann*."

MONTAGE MADNESS: *Leslie Bais in Guy Maddin's "Heart of the World."*

THE MOST ILL-FATED PRODUCTIONS in the history of Hollywood? First, *The Conqueror* (1956), which was filmed in the desert near A-bomb testing. Many of the cast, including stars John Wayne and Susan Hayward and director Dick Powell, died of cancer. Second, *Rebel Without a Cause* (1955), which had four actors — James Dean, Natalie Wood, Sal Mineo, and Nick Adams — come to horrific ends: car accident, drowning, murder, suicide. And third, The *Misfits* (1961), which screens this Friday, July 13, at the Harvard Film Archive. Four venerable leads — Clark Gable, Marilyn Monroe, Montgomery Clift, and Thelma Ritter — were gone within a few years. Gable led the way, suffering his fatal heart attack only days after his final shot. Many have implicated director John Huston for pushing him to do risky stunts roping wild horses in the torturous Nevada sun. As for Monroe, she arrived on the set with then husband Arthur Miller, who had written the *Misfits* screenplay especially for his fragile wife. But she was hooked on pills during the production, and she and Miller separated in the middle of it. Drugs (and some Kennedy brothers?) soon did Marilyn in. The Misfits was her last completed film: she died August 5, 1962.

Although a mess off screen, Monroe rocks in *The Misfits*, a poignant, enormously touching presence as sad-hearted ex-dancer Roslyn. She's come to Reno for a disheartening divorce but gets hopeful when she meets Gay Langland (Gable), a grizzled modern-day cowboy. A romantic, she doesn't know yet that he makes his dough by rounding up wild mustangs and selling their carcasses by the pound. But MM brings Gable around to her humane values, and somehow this romance of monumental Hollywood stars feels like the modest stuff of real life.

ALSO NOTEWORTHY AT THE MFA: this Monday, July 16, Lev Kuleshov's *The Extraordinary Adventures of Mr. West in the Land of* the *Bolsheviks* (1924), an unclassifiable Russian silent comedy about a Babbitt-like American who's duped by anti-Communist scalawags during a visit to Moscow. He finally sees the Marxist light and writes to his wife back home, "Dear Madge, hang a portrait of Lenin in the studio." His sidekick for the trip is a rowdy cowpoke who brings to starchy Soviet cinema some primitive, two-fisted, B-movie brawling.

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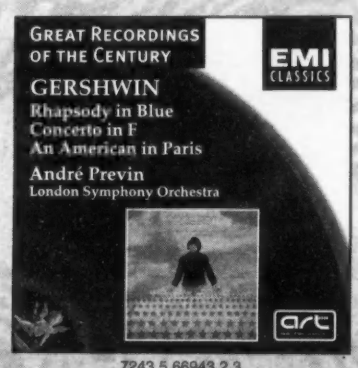

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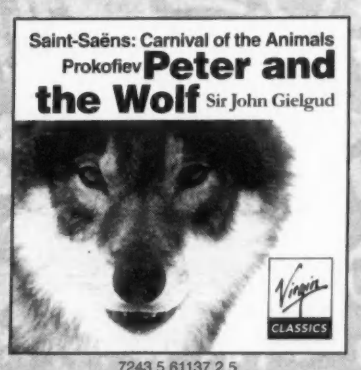

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theater

Seasons' greetings

Summer and winter tales in the Berkshires

BY CAROLYN CLAY

Except that it takes longer and involves no Mass Pike exits "pursued by a bear," driving from Boston to the Berkshires is not unlike whiling away the intermission of *The Winter's Tale*. You move from the austere seat of government to a verdant land of song and rustication. Of course, the trip across the state takes a couple of hours, whereas the transition from Sicilia to Bohemia in Shakespeare's late romance can seem like a hairpin turn. It's more of a glide in Darko Tresnjak's visually stunning Williamstown Theatre Festival production, where the mysterious person of Time guides us across the gap as if it were a change of seasons rather than a leap across 16 years. Moreover, the production, with its serious fairy-tale tone, makes the interlude feel as natural, if fantastical, as the protracted snooze of Sleeping Beauty.

Tresnjak helmed the recent Huntington Theatre Company staging of *Amphitryon*, and at Williamstown he is abetted by *Amphitryon* designer David P. Gordon — though their work here looks less like a Victorian valentine than like the zodiac hurled off its ecliptic. Fates and stars are invoked by a design whose colors are as vivid as those of a children's-book illustration. Sharply lit by Rui Rita, treasure gives off a golden sheen and the Sicilian prince Mamillius's toy ship turns from snow-white to blood-red as his father's baseless, ultimately blasphemous jealousy causes the formal, primal world of the play to reel across space and time.

The Winter's Tale

By William Shakespeare. Directed by Darko Tresnjak. Set design by David P. Gordon. Costumes by Linda Cho. Lighting by Rui Rita. Sound by Jerry Yager. Music by Michael Friedman. With John Bedford Lloyd, Kate Burton, Torrey Brenner, Laura Benanti, Dylan Baker, Tom Bloom, Kristine Nielsen, Reg E. Cathey, Joel de la Fuente, Noah Bean, Bill Smitrovich, Christopher Fitzgerald, Stephen DeRosa, and Stacey Yen. At the Williamstown Theatre Festival through July 15.

The curtain rises on New Year's Eve at the Sicilian court of Leontes: a blue square backed by a round, horoscopic window to the moon and constellations. The king enlists his queen, Hermione, to cajole his boyhood friend, King Polixenes of Bohemia, to continue his visit to their country. Obediently, she refuses to take Polixenes's no for an answer: "You put me off with limber vows, but I,/Though you would seek to unsphere the stars with oaths,/Should yet say, 'Sir, no going.'" And as Leontes sinks into a feral, irrational jealousy of the queen and his friend, something does seem to "unsphere" the stars, putting the zodiac askew.

Tresnjak's is an intelligent as well as sumptuous production, despite some jarring details (and an almost perverse snub of the play's famously pursuant bruin). John Bedford Lloyd is a desperately needy, volatile Leontes: it takes only the sight of Polixenes playfully patting Hermione's pregnant belly to bend him over with suspicion. Indeed, his body seems in the grips of his diseased mind, which sends it onto all fours with some regularity. The man is violently insecure, clinging to wife and son with childlike fervor. And he's scary — a balding, black-clad figure at one point menacing the entire court with his cane before striking the pregnant Hermione in the back with it. Kate Burton, for her part, does not reinvent the wheel of her character, as she did last season with Hedda Gabler. She has the makings of a strong, unusually lusty Hermione, though. At first she thinks her husband's accusation a joke: she throws back her thick-red-braided head and laughs. Then she tries to reason privately in public with Leontes, until he goes too far and she gives as tough as she gets.

Most interesting is Tresnjak's treatment of the counselor Camillo, in Dylan Baker's skilled portrayal an exasperated, effective bureaucrat who's also a bit of a lush. Lying back on the stage, loose-tongued and enjoying his New Year's wine, he does not at first realize the deep, pathological hole into which Leontes is plunging, dragging all he loves with him. Tresnjak takes Camillo too far in the bucolic fourth act, when he and Polixenes, the latter suspicious that his son, Prince Florizel, is courting the shepherdess who turns out to be the princess Perdita, attend a sheep-shearing disguised as an old general in a wheelchair and a nun in shades. Surely they'd stick out less as themselves! But the way in which director and actor balance "good Camillo" between comedy and dignity brings a new dimension to the role.

As for the more straightforward clowning of Bohemia, where the citizens are fleeced as regularly as the sheep, it's as precisely performed here as dance. Christopher Fitzgerald is an adorably gullible Clown and Stephen DeRosa an Autolycus who's part Puck and part Tevye, with a singing voice as bravura as his roguery. Reg E. Cathey is an exuberant Polixenes, and Kristine Nielsen, though her brassiness sometimes cuts against the production's fantasy grain, is a formidable Paulina.

There is enough beauty and whimsy in Tresnjak's staging that the play's end, such a mysterious payoff, seems almost perfunctory (despite Michael Friedman's effective music). The final image, however, of Mamillius in the lap of wintery Time, is a striking reminder that all's not necessarily well that ends well. *The Winter's Tale* is no comedy but a fantasy snatched from the jaws of tragedy. And neither years of remorse nor simulation of white magic can undo the collateral damage.

The Wharton One-Acts

An International Episode, adapted from Henry James by Dennis Krausnick, and *The Rembrandt*, adapted from Edith Wharton by Alison Ragland. Directed by Normi Noël. Set and costume design by Govane Lohbauer and Bob Lohbauer. Lighting by Stephen D. Ball. Sound by Jason Fitzgerald. With Ben Lambert, Ethan Flower, John Rahal Sarrouf, Jeffrey Kent, Corinna May, Diane Prusha, and Kate Holland. Presented by Shakespeare & Company in the Spring Lawn Theatre, Lenox, through September 2.

ATTENDING TO THE LADIES II: *Lord Lambeth addresses himself to Betsy in* An International Episode.

ATTENDING TO THE LADIES I: *Camillo addresses himself to Perdita in* The Winter's Tale.

THE FOLKS AT SHAKESPEARE & COMPANY were mining gold from Edith Wharton and Henry James long before it became de rigueur in Hollywood to do so. This summer's "Wharton One-Acts," however, amount to more than the customary couple of short-story adaptations performed in Wharton's one-time parlor at the Mount and accompanied by tea and cookies. The troupe celebrates its move from Wharton's home to new digs that incorporate the turn-of-the-century Spring Lawn mansion with a satisfying bill comprising James's *An International Episode* and Wharton's *The Rembrandt*. As for the new performance space, it is an airier and less dilapidated version of the old — lacking only the authenticity lent by Wharton's having entertained James in the very room.

Dennis Krausnick's adaptation of James's 1878 novella could stand on its own, except that as such it could hardly fill the traditional "Wharton" slot in the S&C repertoire. Alison Ragland's adaptation of the mistress of the Mount's *The Rembrandt* is full of teasing charm but feels a bit tacked on here. Its tale of a set-upon art expert hoist on the petard of his good heart hasn't much to do with James's more sophisticated themes of national character and social jockeying. But both pieces are enjoyable, and even in preview each was freshly, subtly acted, particularly given that the 99-seat space puts you right in the Newport drawing room, London hotel, or New York museum office with the characters.

Of the vintage of *Daisy Miller*, *An International Episode* also centers on a young American woman romantically caught up with Old World aristocracy; at its heart is the incompatibility, even among the privileged, of a social order built on wealth and enterprise with one built on "precedence." Betsy Alden is a bookish daughter of Boston — and the first Jamesian heroine to turn down the proposal of a European swell, in her case the dense but affable Lord Lambeth. In his hour-and-40-minute adaptation, Krausnick captures the particulars of Betsy's story and the oft-ironic idiosyncrasies of the characters, including Betsy's well-married and more worldly sister and Lambeth's cleverer if less well-born companion/babysitter.

Krausnick's one misstep is to include the scene, which James places off stage, in which Betsy sends her suitor away, apparently because she will not ally herself, even in triumph, with a social system that regards her as inferior. One of the charms of this open young woman is that though she has an unjaded enthusiasm for Lambeth's position as a "hereditary legislator," indeed for all things English and baronial, she will not allow her country to be snubbed. And both Normi Noël's production and the pertly radiant Kate Holland succeed in making sense of that contradiction. Corinna May is deliciously, elegantly feisty as the sister, and Ethan Flower, possessed of a believable accent, makes a sweet bozo of Lord Lambeth, whose principal enthusiasms are English dogs and American showers.

The Rembrandt is a more broadly comic piece, anchored by John Rahal Sarrouf as the frazzled, flummoxed museum curator who's painted by an irresistible philanthropist cousin into the awkward corner of overvaluing a truly awful painting in order to avoid hurting its penniless owner's feelings. And Diane Prusha draws a touching sketch of the worn, proud, innocent owner of the black-velvet Elvis of an alleged Rembrandt. ■

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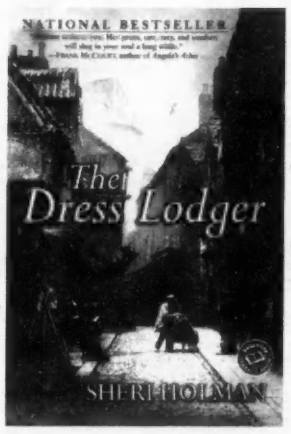

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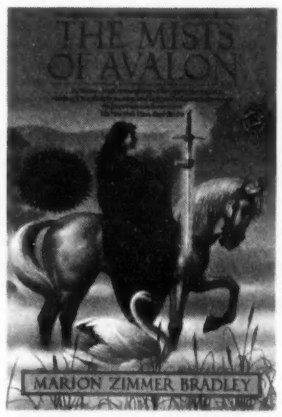

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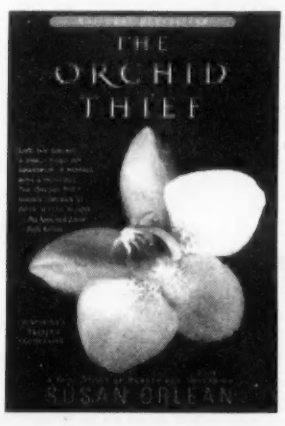

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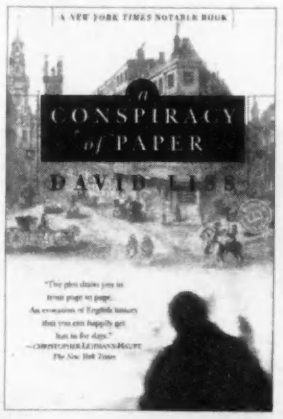

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I dew! I dew!

Neena Beber makes her point

BY CAROLYN CLAY

Emotional condensation can be as drippy as the real kind, so it is to playwright Neena Beber's credit that *Dew Point* isn't. This latest work by the author of the award-winning *Jump/Cut*, which was performed at Gloucester Stage Company last summer, is more than the sum of its synopsis, in which a happily attached woman sets up one of her friends with a womanizing ex-boyfriend and everyone does not live happily ever after. The success of this deceptively labeled "romantic comedy" lies in the way it zeroes in on how we deceive others by deceiving ourselves, plumping the bread of friendship into some pretty rancid sandwiches that are, of course, proffered with the best of intentions.

Dew Point

By Neena Beber. Directed by Simon Hammerstein. Set design by Susan E. Sanders. Costumes by Molly Trainer. Lighting by Dina Gjertsen. Sound by Jesse Soursourian. With Bill Mootos, Laura Napoli, Marianne Ryan, Michael Sáenz, and Emme Shaw. At Gloucester Stage Company, Wednesday through Sunday through July 15.

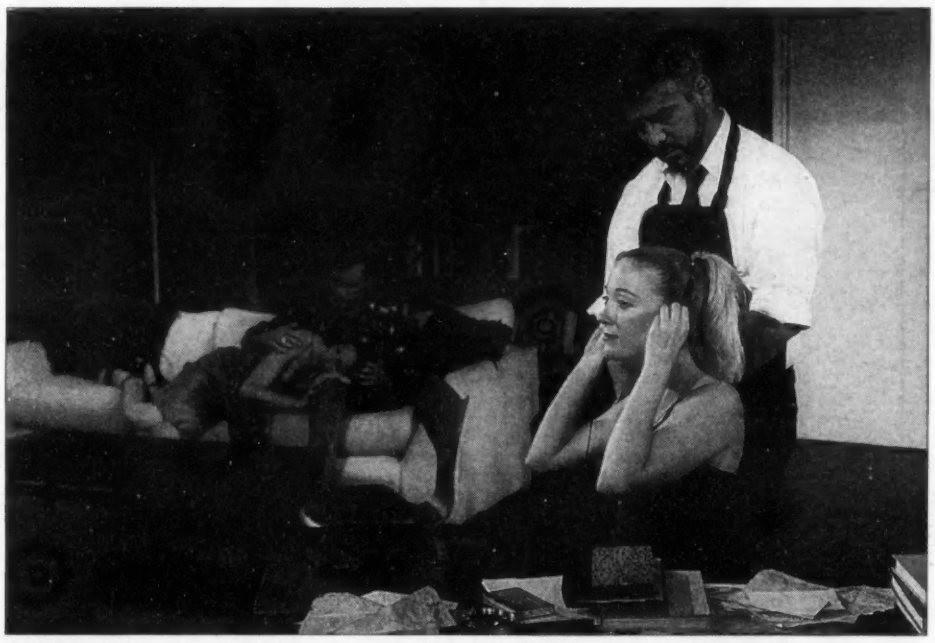
Beber's heroine, Mimi, is a freelance authenticator of historic documents who's recently gotten engaged to a lawyer who cooks. As the play opens, she is trying out an engagement gift from ex-lover and current friend Jack — a single chair of his own design, which may or may not be a passive-aggressive sort of present to give a couple. (In the Gloucester Stage Company production, it's basically an Eames chair, though Jack is obviously not the designer Charles Eames.) When friend Phyllis happens along, Jack hits on her; she finds him cute, and Mimi gives the pair her blessing, though without enthusiasm, since Jack is either, as she puts it, an "out-of-control overlapper" or, in the words of fiancé Kai, an "obvious rogue." For the record: when he meets Phyllis, the 40-year-old Jack is in a relationship with 21-year-old actress/dancer Greta, out the door of which he swears he has at least one foot.

But Jack has design and designer flaws. By act two, the floor of a trendy bar he masterminded has collapsed — moist air, having reached its dew point, condensed in a wall until it gave way. Such things happen in life as well, and according to Jack, they, like the buckled bar, are not his fault. He chalks up his two-timing, and the dishonesty it entails, to a biological imperative he alone is courageous enough to acknowledge. Setting up the play's best line, Jack confides in Kai that he mentally undresses every woman he sees. Kai responds that he used to do that too. What happened, Jack wonders? "I turned 16."

The biggest failing of *Dew Point* is that Jack is just not as irresistible as he and Beber would have it — and that's not actor Bill Mootos's fault. An attractive fellow, he does his best to render this silky, rationalizing snake seductive, but Beber has made the character too odious and unprincipled a lothario — Mary McCarthy wouldn't set Lillian Hellman up with this guy without putting a skull-and-crossbones on the wrapping. Which plays havoc with the elaborate convolution of good and bad motives, adult aspirations, and repressed feelings that allows Mimi to serve Jack as enabler and confidante and serve him up, however worriedly, to her friends.

But the play's strengths outweigh its faults — it's a comedy of sexual manners whose characters are funny yet sympathetic and complexly believable (though Kai may be a little too good to be true). Even the dogged, neurotic, orange-juice-addicted Greta — part Lolita, part Clare Boothe Luce — is not without points; her tirade regarding breezy, civilized friendship with people who once sucked your private parts is priceless (and not that dumb). And in Emme Shaw's relaxed if discombobulated thinking-girl's performance, Mimi's struggle to strip down to her own bare motivations is telling without being maudlin. (The character does, however, need to lose lines like "You are reckless with people's hearts!")

Simon Hammerstein, who directed last year's *Jump/Cut*, is again at the helm of the GSC production, which zips along, the short scenes almost bumping into one other on Susan E. Sanders's workable if low-rent set. Michael Sáenz is a confident, deadpan Kai; Marianne Ryan, as Phyllis, captures both the giddiness of a woman smitten and the fury of one duped; and Laura Napoli is a flaky yet wonderfully determined Greta. And Mootos delivers all the smug smoothness of a self-perceived gift to women off whose back the words "Return to sender" simply roll. ■



QUARTET I: *Jack and Phyllis on the sofa, Kai and Mimi listening.*

Traveling men

Graham Greene shines at the ASF

BY ANNE MARIE DONAHUE

The American Stage Festival's balletic staging of *Travels with My Aunt* begins and ends in stasis, with tableaux that look like paintings by Magritte. In each, four men in cookie-cutter gray suits and black bowler hats, posed identically against a glass backdrop suffused with bluish light, are poised to take a sip. In the opening tableau, however, the drink is tea; in the closing one, it's champagne. The small difference marks the distance traversed by a retired British banker, Henry Pulling, in the course of a year spent under the sway of the unconventional septuagenarian he calls Aunt Augusta.

Based on an uncharacteristically playful novel by Graham Greene, who described it as "the only book I ever wrote purely for fun," *Travels with My Aunt* charts a journey that has less to do with geography than with an approach to life. Before being drawn into Augusta's ambit, the 55-year-old Henry is a buttoned-up prig with one wing-tipped foot already in the grave and the other firmly planted in the backyard garden where he cultivates dahlias, his only passion. With Augusta or at her behest, he steps out, initially only for a day trip to Brighton but eventually across continents to Paraguay. Along the way, he encounters an array of colorful characters from Augusta's exotic life and slowly uncovers in himself the curiosity and courage he needs to begin his own life anew.

QUARTET II: *Derry Woodhouse, Nicholas Piper, James Bodge, and Michael Poisson do it all.*

"Carpe diem" is less fresh and fashionable fare than it was when Greene's book was first published, in 1969, and the settings and sensibilities imported from the novel can't help seeming a little stale. Giles Havergal's adaptation also includes many fishy tales from the book, which Greene wrote on a giddy spree at around the same time he was doing dead-serious political reporting from Paraguay. Presented in the whimsical spirit he intended, however, the play's implausible plot turns and unlikely particulars are part of its wacky charm.

Travels with My Aunt

Adapted by Giles Havergal from the book by Graham Greene. Directed by Richard Rose. Set design by Joe Pew. Lighting by John Ambrosone. Sound by Byron Hurst. With James Bodge, Nicholas Piper, Michael Poisson, and Derry Woodhouse. At the American Stage Festival, Nashua, New Hampshire, Wednesday through Sunday through July 21.

The story of how the novel came to be adapted for the stage is almost as odd and improbable as some of the adventures Augusta and Henry share. According to the ASF's program notes, Scotsman Havergal needed a cheap show for his Glasgow theater company's 1989 season, so he started looking for a book that he could adapt and act by himself. Compromising, he sprang for three more male actors to help him portray 15 men, nine women, and an Irish wolfhound. Born of chutzpah and economy, this adaptation moved from Glasgow's Citizens' Theatre to a long London run and two Olivier awards. In 1995, a New York production helmed by Havergal won raves and assorted honors, including a Drama Desk Award.

As in Havergal's production, the ASF's *Travels* is acted by four men with identical costumes and few props. Although all play Henry Pulling, sometimes simultaneously, Aunt Augusta is the sole province of James Bodge. "Think Auntie Mame," urges an ASF billboard blurb, Bodge's restrained performance urges otherwise. Seldom ebullient and never brassy, his Augusta is endearingly vulnerable and quietly passionate — about men, her memories, life itself. Even when compromised, she retains her dignity.

Of the play's other eight women, minor characters, none has a fraction of Augusta's credibility — they're cartoons, sometimes amusing but always overblown. When acting within their own gender, however, Nicholas Piper, Michael Poisson, and Derry Woodhouse show finesse, range, and remarkable energy. Although their portrayals of Henry are inconsistent, differing in accent and demeanor, each is memorable in more than one male role, and Woodhouse, who's Irish, is a natural as the wolfhound.

But the professionalism of the cast, and the skill of director Richard Rose and his fine team of designers, is most apparent in the many moments when the actors are on stage but silent — reacting, signaling changes of pace and place, or shifting from one character to another. In their poise, grace, and physical expressiveness, all four performers evince the discipline of trained mimes. Precisely choreographed by Rose, this ensemble creates a comic ballet of what, in clumsier hands, might have been a clown show. ■

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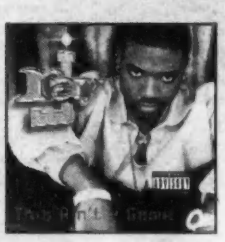

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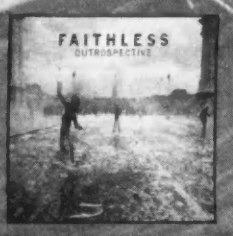

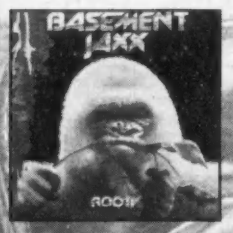

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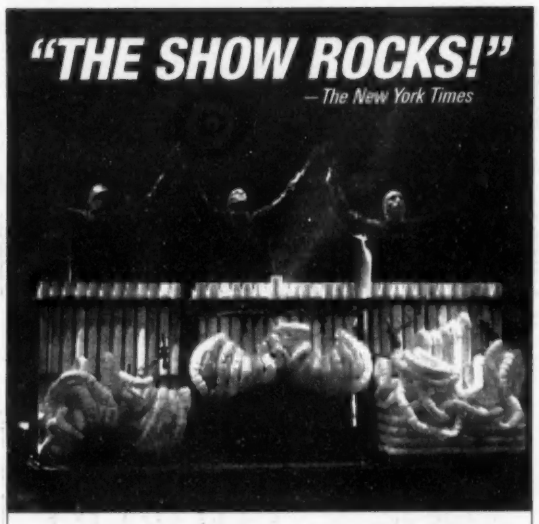

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■ **AWAKE AND SING.** Elina deSantos directs Clifford Odets's 1935 play, a Depression-set drama about a Jewish family living in the Bronx and struggling with the American mantra that "life is printed on dollar bills." Broadway, TV, and film vet Mark Feuerstein heads the cast. On the Mainstage at the Berkshire Theatre Festival, Main Street, Stockbridge (413-298-5576), through July 28. Curtain is at 8 p.m. Monday through Friday (with a Thursday 2 p.m. matinee) and at 3 and 8 p.m. on Saturday. Tix $26 to $40.

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■ **BJ: THE TRAIL OF A TRANSGENDER COUNTRY SINGING STAR.** David Drake, who won an Obie for his one-man show *The Night Larry Kramer Kissed Me*, is at the helm of writer/performer Skot Hess's "19-character Southern-fried solo show" about a "15-year-old Southern boy's trek to NYC, where he sings, strips, gets a sex change, and eventually plays the Grand Ol' Opry as its first tranny star." At the UU Church Theatre, 236 Commercial Street, Provincetown (508-487-2400 extension 4), through September 3. Curtain is at 10 p.m. Thursday through Monday. Tix $15.

■ **BLUE MAN GROUP.** It would be difficult and unfair to try to catalogue all the antics of the Drama Desk Award–winning trio of cobalt-painted bald pates who have settled into long runs Off Broadway and at the Charles Playhouse. They begin their delightful and deafening evening of anti–performance art beating drums that are also deep buckets of paint, so that sprays of color jump from the instruments like breaking surf, and end by engulfing the spectators in tangles of toilet paper. Go experience it. At the Charles Playhouse, 74 Warrenton Street, Boston (617-426-6912), indefinitely. Curtain is at 8 p.m. Tuesday through Thursday; at 7 and 10 p.m. on Friday; at 4, 7, and 10 p.m. on Saturday; and at 3 and 6 p.m. on Sunday. Tix $39 to $49; $19.75 obstructed-view seating; available at the box office and Bostix day of performance.

■ **CAMBRIDGE CENTER FOR ADULT EDUCATION SONGWRITERS SERIES.** The CCAE concludes its three-part singer/songwriter series with a program featuring local artists Sam Hooper, J.B. Melvin, Martha Rogers, Mark Stepakoff, and Zola. At the Cambridge Center for Adult Education, 56 Brattle Street, Cambridge (617-547-6789 extension 1), July 15, from 5 to 7 p.m. Tix $8, $4 for children.

■ **CAPE COD THEATRE PROJECT.** Andrew Polk is artistic director of this project, now in its sixth season, which presents professionally directed and acted readings of new works for the stage. July 12, 13, and 16, at Woods Hole Community Hall, Water Street, Woods Hole: Greg Leaming directs David Schulner's ***The Infinite Ache***, "an insightful, surprising portrayal of the life of one couple's entire relationship." July 19, 20, and 21 at Woods Hole Community Hall, Water Street, Woods Hole: Lisa Portes directs Jeannie Zusy's ***Welcome to Westchester***, "an emotional comedy about the perils and oddities of love in the suburbs." July 23 at Falmouth Academy, 7 Highfield Drive, Falmouth: Gabriel Barre directs actress/playwright Libby Skala's reading of her own ***Lilia!***, about her relationship with her grandmother, an actress and Holocaust survivor. July 26 through 28 at Falmouth Academy, 7 Highfield Drive, Falmouth: Ethan McSweeney directs Etan Frankel's ***The Treehouse***, "a tense drama that tests our assumptions about youth in American culture." All performances are at 8 p.m. Tix $15; $36 for four-play subscription. Call (508) 457-4242.

■ **COMMUNICATING DOORS.** Golden Girl Rue McClanahan stars with Morrow Wilson in Britisher Alan Ayckbourn's time-warp comic thriller, which is set in the same swanky hotel suite in 1974, 1994, and 2014. At the Cape Playhouse, 820 Route 6A, Dennis (508-385-3911 or 877-385-3911), through July 14. Curtain is at 2 and 8 p.m. on Thursday and at 8 p.m. on Friday and Saturday. Tix $15 to $35.

■ **CRIMES OF THE HEART.** Erstwhile Peter Pan and Wheat Thin muncher Sandy Duncan heads the cast of Beth Henley's Southern Gothic Pulitzer winner about three Mississippi sisters, one of whom shoots her husband because she doesn't like his looks. Marcia Milgrom Dodge directs. At the Cape Playhouse, Route 6A, Dennis (508-385-3911 or 877-385-3911), July 16 through 28. Curtain is at 8 p.m. Monday through Saturday, with 2 p.m. matinees on Wednesday and Thursday. Tix $15 to $35.

■ **DEW POINT.** Simon Hammerstein directs a new comedy by Neena Beber. At Gloucester Stage Company, 267 East Main Street, Gloucester (978-281-4099), through July 15. Curtain is at 8 p.m. Wednesday through Saturday and at 5 p.m. on Sunday. Tix $25. (See Carolyn Clay's review, on page 8.)

■ **DIVA.** The intriguing team of Eric Bogosian and Bebe Neuwirth star in a workshop production of this new play by veteran TV-sitcom (*Cybill*) writer Howard M. Gould. Neel Keller directs the work, "a behind-the-scenes comedy about a spoiled yet irresistible film star who is breaking into television. It's a scathingly funny account of her licentious and obnoxious behavior causing chaos on and off the set." On the Nikos Stage at the Williamstown Theatre Festival, Route 2, Williamstown (413-597-3400), through July 22. Curtain is at 8 p.m. Tuesday through Friday (with a 2 p.m. matinee on Thursday), at 4 and 8:30 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $19 to $21.

■ **A DREAM PLAY.** Berkshire Theatre Festival Associate Director Eric Hill is at the helm of this revival of troubled Swedish genius August Strindberg's mystical, rarely produced work (first performed in 1907), in which the Daughter of Indra, a Hindu deity, visits Earth to learn the joys and sorrows of human life. "Man's to be pitied," she concludes. Hill promises "an extremely physical, stylized approach that couples perfectly with the play's heightened imagery." In the Unicorn Theatre at the Berkshire Theatre Festival, Main Street, Stockbridge (413-298-5576), July 18 through August 4. Curtain is at 8:30 p.m. Monday through Saturday. Tix $20.

■ **EVITA.** The Reagle Players present the Tony-winning Andrew Lloyd Webber/Tim Rice musical admonishing Argentina to hold its tears. The production stars Vincent D'Elia and Kerri Jill Garvis. At the Robinson Theatre, 617 Lexington Street, Waltham (781-891-5600), through July 21. Curtain is at 8 p.m. on Wednesday, at 2 p.m. (July 12) or 8 p.m. (July 19) on Thursday, at 8 p.m. on Friday, and at 2 p.m. (July 14 only) and 8 p.m. on Saturday. Tix $27; $20 for students with valid ID; $17 for children.

■ **A FUNNY THING HAPPENED ON THE WAY TO THE FORUM.** The student-run Harvard Radcliffe Summer Theatre opens its season with the surefire 1962 musical comedy with music and lyrics by Stephen Sondheim and book by Larry Gelbart and Burt Shevelove; it's based on the farces of the Roman author Plautus. At the Loeb Experimental Theatre in the Loeb Drama Center, 64 Brattle Street, Cambridge (617-496-2222), through July 14. Curtain is at 7:30 p.m. Thursday through Saturday. Tix $9 to $12; $6 to $9 for seniors and students.

■ **I LOVE YOU, YOU'RE PERFECT, NOW CHANGE.** The Stuart Street Playhouse has a long-running hit in the Boston premiere of this Off Broadway success that's described as "*Seinfeld* set to music." "And sprinkled with saccharine," one might add, since *I Love You* is less quirky and more lovy-dovy than *Seinfeld*. The musical tour of heterosexual romance, with an enjoyable pastiche of songs by Jimmy Roberts and clever lyrics by Joe DiPietro, is a lot of fun, though. At the Stuart Street Playhouse, 200 Stuart Street, Boston (800-447-7400), indefinitely. Curtain is at 8 p.m. Tuesday through Friday, at 5 and 8:30 p.m. on Saturday, and at 3 and 7 p.m. on Sunday. Tix $29.50 to $49.

■ **JOEY AND MARIA'S COMEDY WEDDING.** An interactive dinner-theater evening that re-creates "an over-the-top typical Italian wedding" where you get to play a guest. At the Tremont Playhouse, 275 Tremont Street, Boston (800-733-5639), indefinitely. Curtain is at 7:30 p.m. on Friday and Saturday (doors open at 7 p.m.) Tix $45 to $49, includes five-item Italian buffet by La Famiglia Giorgio and free entrance to the club Matrix.

■ **JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT.** Greg Ganakas directs Andrew Lloyd Webber and Tim Rice's first musical, a retelling of the Biblical tale of Joseph, his jealous brothers, his screaming outerwear, and the knack for dream interpretation that made him Pharaoh's right-hand man. A Donny Osmond–free production. At North Shore Music Theatre, 62 Dunham Road, Beverly (978-232-7200), July 17 through August 12. Curtain is at 8 p.m. on Tuesday (July 24 it's at 7 p.m.), at 2 and 8 p.m. on Wednesday, at 8 p.m. Thursday through Saturday, and at 2 p.m. on Sunday. Tix $18 to $56; special family discount available where buying one full-price adult ticket gets you two children's tickets free (offer not valid Friday and Saturday evenings).

■ **LEMONADE.** *Vagina Monologues* queen Eve Ensler moves from the female orifice to a summer beverage with this new work, a whimsical yet disturbing comedy that asks more questions than it answers. Fragmented and surreal, the play begins when middle-aged gardener Alice enters her kitchen, trowel in hand, to find Bernard, disheveled, disoriented, and bloody, sitting at her table; rather than call the cops, she offers him a glass of lemonade. Before we know it, Bernard, beset by troubled dreams and an "unexamined history," has moved in — a development, strange yet natural, that doesn't set well with Alice's daughter, a lawyer with an eating disorder and suspicions that bear fruit. Both an absurdist fantasy of "two middle-aged figures on the run" and an allegory of familial crimes and forgiveness, the play is tasty but underdeveloped. David Wheeler is at the helm of the stylized yet oddly poignant WHAT production, the play's New England premiere. At Wellfleet Harbor Actors Theater, next to Town Pier, Wellfleet (508-349-6835), through July 21. Curtain is at 8 p.m. Tuesday through Sunday. Tix $18; half-price student stand-by.

■ **LOVE'S FIRE.** Company One presents this collection of one-acts inspired by Shakespeare's sonnets and "penned by six of America's most provocative and celebrated playwrights": Eric Bogosian, William Finn, John Guare, Tony Kushner, Marsha Norman, and Ntozake Shange. Quite a line-up, even without the Bard. At the Boston Center for the Arts, 539 Tremont Street, Boston (617-426-2787), through August 11. Curtain is at 8 p.m. Thursday through Saturday and at 7 p.m. on Sunday. Tix $18; $15 for seniors and students.

■ **MALACHY McCOURT.** The Cape Cod Playhouse's Weekend Series presents the jawboning Irish raconteur, author of *A Monk Swimming*, and brother of Frank McCourt of *Angela's Ashes* fame, spinning his own tales of an impoverished Irish childhood and colorful American adulthood. At the Cape Playhouse, Route 6A, Dennis (508-385-3911 or 877-385-3911), July 22. Curtain is at 5 p.m. on Sunday. Tix $15 to $32.

■ **THE MAN WHO HAD ALL THE LUCK.** The Williamstown Theatre Festival presents "the first major revival" of American theater eminence Arthur Miller's first Broadway play, a 1944 failure that presents the audience with these essential questions: "How is it that one man is doomed to failure and another, no more or less capable, achieves glory? How does one wrestle with the question of the justice of fate?" Award-winning director Scott Ellis is at the helm; the cast includes Chris O'Donnell, Jennifer Dundas, Sam Robards, Mason Adams, and James Rebhorn, all with extensive film credits. On the Mainstage at the Williamstown Theatre Festival, Route 2, Williamstown (413-597-3400), July 18 through 29. Curtain is at 8 p.m. Tuesday through Friday (with a 2 p.m. matinee on Thursday), at 4 and 8:30 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $20 to $43.

■ **A MIDSUMMER NIGHT'S DREAM.** Shakespeare Now! Theatre Company presents the Bard's comedy of mismatched lovers and feuding fairies in "an exciting new staging complete with bossa nova music and gorgeous choreography." At the New Repertory Theatre, 54 Lincoln Street, Newton Highlands (781-326-3643), July 20 through 29. Curtain is at 8 p.m. Tuesday through Friday and at 3 and 8 p.m. on Saturday (evening performance July 28 only) and Sunday (evening performance July 22 only). Tix $18; $16 for seniors and students.

■ **ON THE 20TH CENTURY.** Barrington Stage Company opens its Mainstage season with the 1978 screwball musical comedy based on the 1934 film *Twentieth Century* (and the Ben Hecht/Charles MacArthur play that inspired it). The music by Cy Coleman is mediocre, but the book and lyrics by the ace team of Betty Comden and Adolph Green make this show — about an on-the-skids theater impresario trying to woo back to the stage his old flame, now a film star, as they travel from Chicago to New York on the legendary 1930s luxury train of the title — worth reviving. Unfortunately, BSC artistic director Julianne Boyd's production doesn't have the requisite madcap tone. At the Consolati Performing Arts Center, Berkshire School Road, Sheffield (413-528-8888), through July 14. Curtain is at 8 p.m. Thursday through Saturday, with a Friday 2 p.m. matinee. Tix $24 to $36; $12 to $20 for seniors and students.

■ **THE PIRATES OF PENZANCE.** The outdoor Publick Theatre continues its season with one of Gilbert & Sullivan's most popular operettas, the 1879 saga of "a handsome young pirate torn between love and duty." Direction is by Jessica Kubzansky, whose West Coast assignments have included shows at the Mark Taper Forum. At the Publick Theatre in Christian A. Herter Park, Soldiers Field Road, Boston (617-782-5425), July 19 through August 12. Curtain is at 7 p.m. on Wednesday and Thursday and at 8 p.m. Friday through Sunday. Tix $15 to $25.

■ **THE PIRATES OF PENZANCE.** Maidens, pirates, and the Very Model of a Modern Major General are also on display indoors, in Newton. At the Turtle Lane Playhouse, 283 Melrose Street, Newton (617-244-0169), July 13 through August 19. Curtain is at 8 p.m. Wednesday through Saturday (no Wednesday performance August 1) and at 2 p.m. on Sunday (July 15 and August 5 and 19 only). Tix $21; $15 for seniors on Wednesday and Thursday; $15 for children and students on Wednesday and Friday.

■ **PROVINCETOWN FRINGE FES-**

TIVAL. Conn Artist Performance Event, Inc., presents a summer-long festival of theater. Monday and Tuesday at 7 p.m.: ***Hitchcock in the Twilight Zone: Macabre Quartet***, adapted by Marjorie Conn from stories by Henry Slesar, a frequent contributor of scripts to *Alfred Hitchcock Presents* as well as to *Twilight Zone* and other TV shows. Julie Allen Hamilton directs. Wednesday and Thursday at 7 p.m.: ***Lorena Hickok & Eleanor Roosevelt: A Love Story***. Pat Bond's play, which has been running in Provincetown since 1994, "chronicles the amazing 30-year relationship between the First Lady of the Land and the top woman journalist in the United States." Tuesday at 9 p.m. and Saturday at 7 p.m.: ***The Letters of Ethel & Julius Rosenberg***, Marjorie Conn's play based on the Death House letters between the couple arrested on spying charges in 1950 and executed in 1953. With a rotating cast. Sunday at 7 p.m.: ***Miss Lizzie A. Borden Invites You to Tea***, written and performed by Marjorie Conn. Staged in the form of a party hosted by Lizzie on the anniversary of her father's death and her stepmother's, the piece has the 40-whacks girl revealing family secrets and talking freely "about her love affair with one of the great Shakespearean actresses of the time, Nance O'Neil." At the Provincetown Inn, One Commercial Street, Provincetown (508-487-2666), through September 16. Tix $12.

■ **THE REAL INSPECTOR HOUND.** Danielle Fauteux Jacques directs Tom Stoppard's hilarious 1968 one-act farce, a send-up of the English whodunit and of theater critics, in this case two hacks who get involved in the on-stage action. Presented by TheatreZone at the Actors Workshop, 40 Boylston Street, Boston (617-887-2336), through July 28. Curtain is at 8 p.m. on Friday and Saturday. Tix $12 in advance, $15 at the door.

■ **RELENTLESS.** Double Edge Theatre, which is known for its imagistic *Song Trilogy*, unveils the first installment of its new performance cycle, *The Garden of Intimacy and Desire*. The visceral performance, directed by Stacy Klein, "is the story of a woman's search for independence — in the eyes of the society that surrounds her, in light of her own history and background, in relation to her partners, and in the intimacy of her own mirror." The search involves highly physical gesture, tango, "murga," ballroom dance, Spanish choral music, tango, and Early American song; the words of García Lorca and Rilke and the confession of Susan Smith; a puppet show; and new vaudeville. At the Double Edge Theatre Farm, 948 Conway Road, Ashfield (413-628-0277), through August 25. Curtain is at 9 p.m. on July 13, 14, 27, and 28 and August 10, 11, 24, and 25. Tix $15; $10 for seniors and students.

■ **SHAKESPEARE & COMPANY.** Shakespeare & Company, in Lenox, is suspended this summer between its charming home at the Mount, Edith Wharton's one-time estate, and its new 63-acre digs on Kemble Street. As its swan song on the outdoor Mainstage at the Mount, artistic director Tina Packer directs the company's "signature production," ***A Midsummer Night's Dream***; the cast includes company favorites Elizabeth Aspenlieder, Jason Asprey, Ariel Bock, Allyn Burrows, Jonathan Epstein, and Tod Randolph. In repertory July 20 through September 2. In the Stables Theatre at the Mount: the company's Summer Performance Institute presents ***The Comedy of Errors***, directed by Kevin Coleman, in repertory through September 2. Also at the Mount, the **Mettawee River Theatre Company** performs Obie-winner Ralph Lee's "evening of celebration told through masks, puppetry, and live music," July 17. At the new Founders Theatre, 70 Kemble Street, Lenox: Tina Packer's acclaimed staging of Shakespeare's ***Coriolanus***, with a riveting performance by Dan McCleary as the Roman warrior hero and mama's boy of the title and Jonathan Epstein doing a silky turn as the defecting general's rival/colleague Aufidius. Music is by musicians from the Tanglewood Music Center. In repertory through July 13. Also, Daniela Varon directs Annette Miller and Christianna Nelson in ***Collected Stories***, Pulitzer winner Donald Margulies's literate and engaging tale of two female writers in New York, the younger of whom exploits her mentor's life to feed her own work. In repertory July 14 through August 2. At the Spring Lawn mansion, 70 Kemble Street, Lenox: the annual "Wharton One-Acts." This year's bill comprises Alison Ragland's adaptation of Wharton's ***The Rembrandt***, in which "philanthropy is revealed to have a double-edged sword when a museum curator over-values an alarmingly unfortunate work of art so that its owner might escape starvation," and Dennis Krausnick's adaptation of Henry James's ***An International Episode***, "a tale of courtship between wealthy American girls and titled English aristocracy." Normi Noël directs. In repertory through September 2. Call (413) 637-3353 for performance schedule and ticket prices. (See Carolyn Clay's review of the "Wharton One-Acts," on page 6.)

■ **SHEAR MADNESS.** The dramatis personae of the audience-participation whodunit (which is now the longest-running non-musical in American theater history) continue to comb Newbury Street for the murderer of a classical pianist who lived over the unisex hair salon where the show is set. At the Charles Playhouse Stage II, 74 Warrenton Street, Boston (617-426-5225), indefinitely. Curtain is at 8 p.m. Tuesday through Friday, at 6:30 and 9:30 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tix $34.

■ **SUDDENLY LAST SUMMER.** Rob Ruggiero directs this revival of Tennessee Williams's ripe and poetical 1958 drama (which was made into a 1959 film starring Katharine Hepburn, Elizabeth Taylor, and Montgomery Clift). Set in a New Orleans garden, the long one-act is about a rich dowager who doesn't want the truth to emerge about what happened to her homosexual son in the season of the title. Presented by Barrington Stage Company at the Consolati Performing Arts Center, Berkshire School Road, Sheffield (413-528-8888), July 18 through August 4. Curtain is at 7 p.m. on Tuesday, at 8 p.m. Wednesday through Saturday (with a 2 p.m. matinee on Friday), and at 5 p.m. on Sunday. Tix $20 to $32

■ **TENT MEETING.** "Jesus and eggplants collide" in this 1987 "dramatic comedy" by Larry Larson, Levi Lee, and Rebecca Wackler. That's all we need to know, but there's also a plot. "Reverend Eddie is driven to show his new Jesus to the world. His son, Darrell, is hell-bent on helping bring about the Resurrection. His daughter, Becky Ann, just wants her child back. *Tent Meeting* foreshadows America's obsession in the 1990s and early 2000s with religious wonderment, government conspiracies, and alien intervention." John Edward O'Brien directs a cast of actors from Rutgers's Mason Gross School of the Arts. Presented by Mill 6 Collaborative at Theshold Theatre's Piano Factory Theatre, 791 Tremont Street, Boston (617-718-9875), through July 15. Curtain is at 8 p.m. Thursday through Saturday and at 7 p.m. on Sunday. Tix $15; $12 for seniors and students.

■ **THEATRICAL OPEN MIKE NIGHT.** Sketch-comedy duo Kim Davis and Josh Lubarr host this new weekly feature, which showcases Boston comedians, actors, playwrights, and cabaret singers trying out material. At the Lizard Lounge, 1667 Massachusetts Avenue, Cambridge (617-520-3355), on Monday, from 8 to 9:30 p.m. Free.

■ **THEY ALL LAUGHED! THE NEW GERSHWIN MUSICAL.** Christopher Ashley directs the world premiere of "a madcap musical comedy of bootleggers, cads, and chorus girls set to a score of glorious Gershwin songs." The book is by Joe DePietro (*I Love You, You're Perfect, Now Change*), from material by Guy Bolton and P.G. Wodehouse. The score, including "The Sweet and Low Down," "Clap Yo' Hands," and the title song, is cadged from such Gershwin shows as *Porgy and Bess*, *Girl Crazy*, and *Of Thee I Sing*. Marla Schaffel, Tony-nominated for *Jane Eyre*, is in the cast. Presented by Goodspeed Musicals at Goodspeed Opera House, Route 82, East Haddam, Connecticut (860-873-8668), through September 22. Curtain is at 2 and 7:30 p.m. on Wednesday, at 7:30 p.m. on Thursday, at 8 p.m. on Friday, at 4 and 8:30 p.m. on Saturday, and at 2 and 6:30 p.m. on Sunday. Tix $22 to $44.

■ **THIS IS OUR YOUTH.** The Berkshire Theatre Festival Unicorn Theatre presents *Analyze This* and *You Can Count on Me* screenwriter Kenneth Lonergan's Off-Broadway-hit study of disaffected 1980s youth on New York's Upper West Side. Whatever. Oliver Butler directs. At the Berkshire Theatre Festival's Unicorn Theatre, Main Street, Stockbridge (413-298-5576), through July 14. Curtain is at 8:30 p.m. Thursday through Saturday. Tix $20.

■ **TOMFOOLERY.** Ubiquity Stage gets down on its knees and fiddles with its rosaries — among other once-considered-outrageous lyrics by the still-amusing Tom Lehrer, whose ditties make up this popular revue. At Massachusetts College of Art's Tower Auditorium, 621 Huntington Avenue, Boston (617-470-5329), through July 28. Curtain is at 8 p.m. on Friday and Saturday and at 3 p.m. on Sunday. Tix $15; $12 for seniors and students.

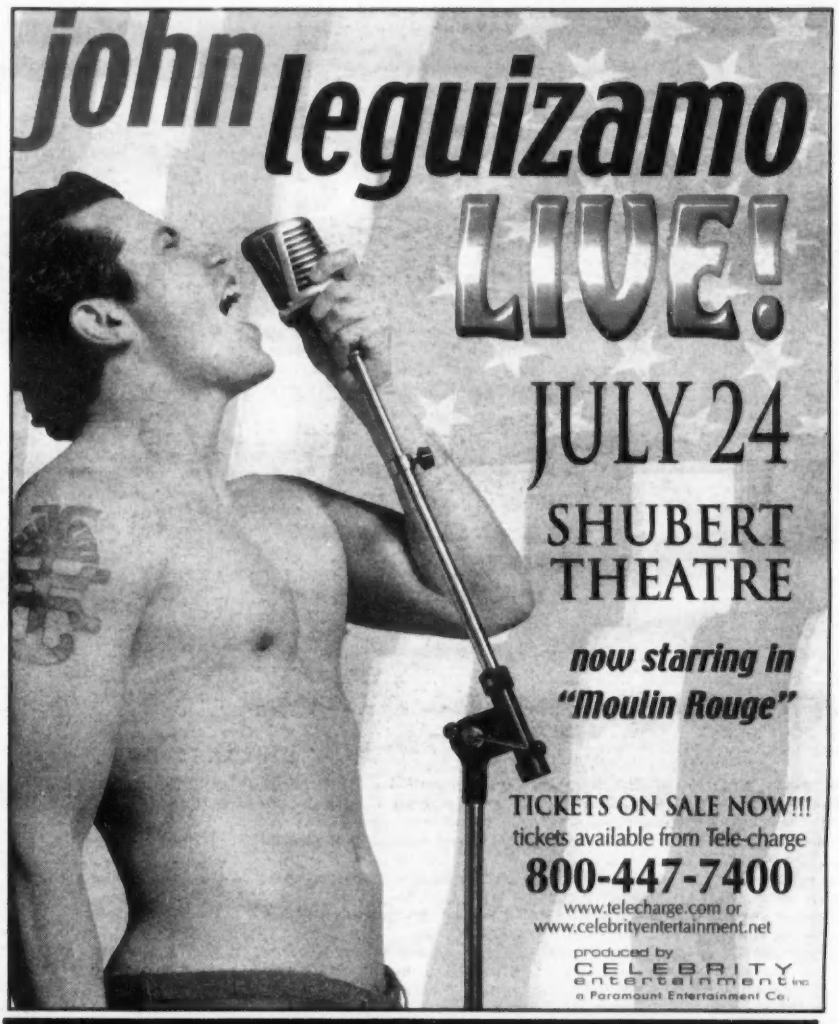
■ **TRAVELS WITH MY AUNT.** This "comedy of eccentric characters in unlikely settings" is based on the 1969 novel by Graham Greene. At the American Stage Festival, 14 Court Street, Nashua, New Hampshire (603-886-7000), through July 21. Curtain is at 8 p.m. Wednesday through Saturday (with a Wednesday 2 p.m. matinee) and at 2 and 7 p.m. on Sunday. Tix $20 to $32. (See Anne Marie Donahue's review, on page 8.)

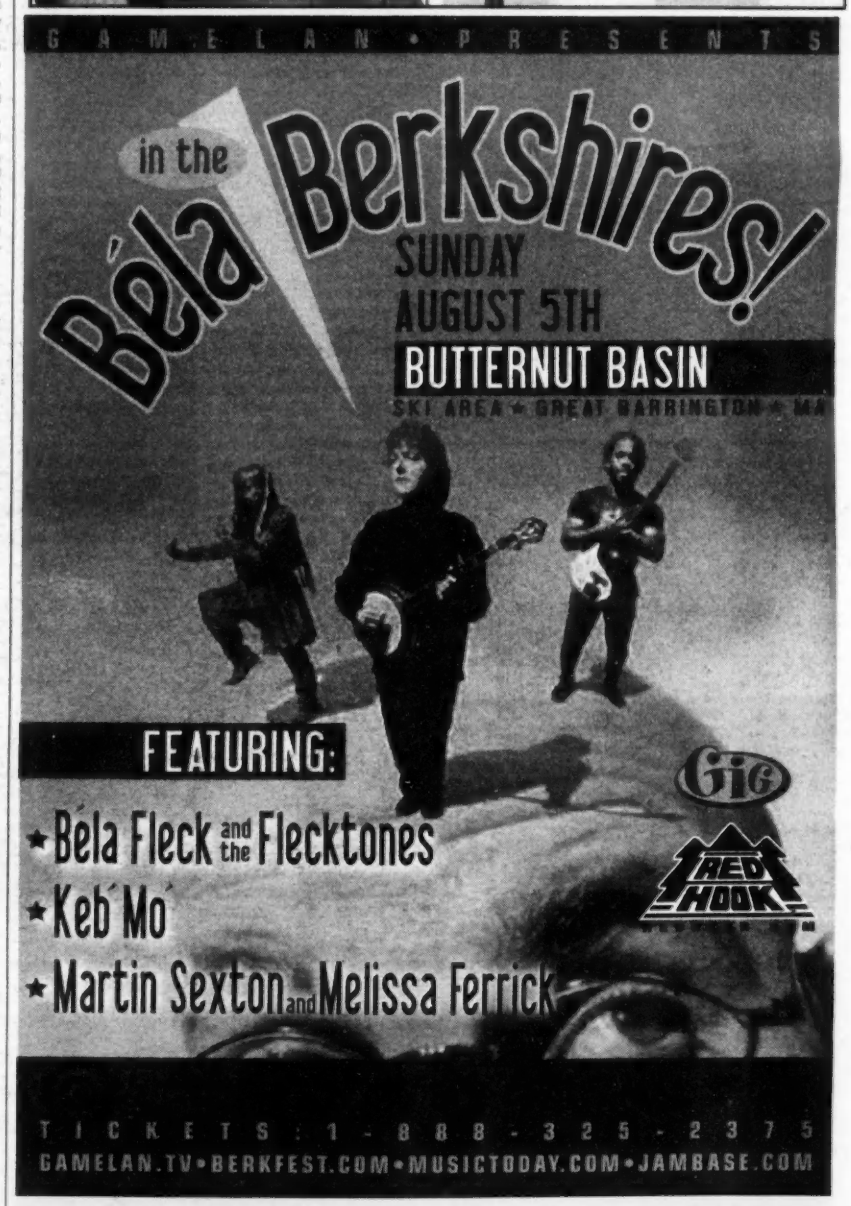
■ **TWELFTH NIGHT.** Artistic director Steven Maler is at the helm of the Commonwealth Shakespeare Company's annual Shakespeare on the Common production. This year it's the Bard's delightful comedy, a daisy chain of unrequited love set on the shores of Illyria where the shipwrecked Viola, disguised as a boy, falls in love with Duke Orsino, who sends her to woo the beauteous Olivia, who, for her part, loves the boy who is Viola. Got that? Wait until Viola's twin brother gets into the act and Sir Toby Belch and his cronies start playing sadistic tricks on puritanical steward Malvolio. The cast includes American Repertory Theatre stalwarts Thomas Derrah, Karen MacDonald, and Will LeBow, along with Tommy Day Carey, Dmetrius Conley-Williams, Siobhan Juanita Brown, Richard McElvain, and John Kuntz. At the Parkman Bandstand on Boston Common, Boston (617-423-7077), July 20 through August 5. Curtain is at 8 p.m. Tuesday through Friday, at 3 p.m. (July 28 and August 4 only) on Saturday, and at 7 p.m. on Sunday. Free and open to the public.

■ **VALLEY SONG.** Present Miniature Theatre artistic director Byam Stevens directs founding director Vincent Dowling in South African dramatist Athol Fugard's play. Dowling, in the dual role originated by Fugard, is both the white author telling the tale (which is set in a semi-desert region of South Africa known as "the Karoo" and deals with the relationship between generations and "the power of dreams and songs") and the black grandfather of a young woman eager to explore the world after apartheid. Presented by the Miniature Theatre of Chester at Town Hall, Middlefield Street, just off Route 20, Chester (413-354-7771), through July 22. Curtain is at 8 p.m. Wednesday through Saturday (with a Thursday 2 p.m. matinee) and at 2 p.m. on Sunday. Tix $20; $17 for seniors; $10 for students.

■ **THE WINTER'S TALE.** Darko Tresnjak is at the helm of Shakespeare's late romance about "a jealous king, a misunderstood queen, an outcast princess, a singing salesman, and a mysterious bear." Kate Burton, acclaimed for her Hedda Gabler, plays Hermione. Broadway vets John Bedford Lloyd, Kristine Nielsen, Bill Smitrovich, Dylan Baker, and Laura Benanti are also in the cast. On the Mainstage of the Adams Memorial Theatre at the Williamstown Theatre Festival, Route 2, Williamstown (413-597-3400), through July 15. Curtain is at 2 and 8 p.m. on Thursday, at 8 p.m. on Friday, at 4 and 8:30 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $20 to $50. (See Carolyn Clay's review, on page 6.)

■ **THE WOMEN.** Provincetown Theater Company revives Clare Boothe Luce's hugely successful 1936 satire of the elite and malicious ladies of Park Avenue. Mina Hartong directs the production, which "will remain true to the script but nevertheless bring a fresh new perspective." At the Provincetown Inn, One Commercial Street, Provincetown (508-487-2400), through July 29. Curtain is at 8 p.m. Thursday through Sunday. Tix $16; $14 for seniors, students, and members.





cover story

Street fare

Summer is suddenly in season on Newbury

Continued from the cover

of their content, and occasionally on the dynamics of color.

The signature piece here is Ken Probst's 1989 *Tattooed Twins*, a work of uncanny complexity, ambiguity, and, yes, directness. The eponymous shirtless, square-jawed, handsome figures are lying prone beside each other on a sheetless mattress. Positioned shoulder to shoulder with almost identically crossed arms, they stare — dreamily? seductively? confrontationally? blankly? — into Probst's camera, part carnival act, part porn team, part hip jokesters. The pattern of the mattress cover on which they stretch mimics the pattern of their tattoo'd arms and shoulders, with the result that the boys seem made of the bed and the bed seems made of them. A dissertation could be written about the mystery of this image's transgressions, its creepy yet familiar sexuality, its remoteness as a narrative combined with its visual immediacy, its utter casualness and high formality. At every moment the twins' composure is challenged by the surrounding weirdness. And by bringing together optical cadences and rhymes — cut the image down the middle to appreciate Probst's delicate symmetries and asymmetries — in a context that's both inexplicable and sexually charged, the artist creates an enigmatic drama.

Tattooed Twins can't help upstaging whatever it's near. Yet a great deal in the show does stand up to it. Skip the big-name contributions of Andy Warhol and Chuck Close (neither of whom inspires with his precious celeb shots) and go to Andrea Modica's black-and-white photos of baseball players, three drawn from her "Minor League" series and one of Darryl Strawberry. Modica explores a particular brand of despair: momentary episodes of vulnerability as they assault the otherwise healthy, handsome, athletic, and young.

"CELEBRATION OF AGING": *Nora Lee Singletary and Dorothy Taylor are among the Harriet Casdin-Silver holographs at NAGA.*

All her ballplayers look fatigued, some look exhausted, and often their eyes glow plaintively, as if they'd just landed on the shores of resignation. One athlete's eye is bruised and swollen; another's nose bleeds; and the way the sweat glistens on Strawberry's face, it's as though somebody had just smashed a bottle against his head.

As with Probst's *Twins*, the sculpted attractiveness of Modica's baseball players lures you into intimations of pain and suffering. Other artists in "Uneasy" work more overtly, like Gary Schneider in his 1994 black-and-white *Peyton*, an oversized, distorted close-up of a woman's face. She's being either pressed from behind into a pane of glass or caught in some sort of vacuum or wind tunnel; whatever's going on, her visage looks as if it were being drawn and quartered, an emblem of agony.

Chris Verene's portraits, where clarity and color take in full-fledged social settings (restaurants, neighborhoods, homes), appear the opposite of Schneider's. But Schneider's allusion to physical suffering finds its complement in Verene's allusion to despair. The distracted and vaguely crazed face of the thin middle-aged man beside a defiantly wide-eyed, almost tearful little girl comes at you from the other side of a cluttered food counter. Although proximate, father and daughter seem worlds apart, and the handwritten caption beneath their portrait suggests why: "My cousin Steve with one of his daughters. . . . His wife has just left them for the battered-women's shelter." In Verene's disturbing images, decorum plays off intimations of violence, calm public façade off riotous private truth.

Other important contributions to this remarkable exhibit (18 artists, more than 30 works) include two tender Polaroid collages by John O'Reilly, a pair of arresting gelatin silver prints in the spirit of Walker Evans by Shelby Lee Adams, and demanding (and rewarding) photographs by William Geddney, Disfarmer, and Sa Schloff.

A FEW BLOCKS DOWN from the Yezerski, a very different photography exhibit occupies Gallery NAGA: three large holographic portraits by Boston's own mother of holography, Harriet Casdin-Silver, have been joined by the astutely engineered "audio domes" of Kevin Brown. In these works from Casdin-Silver's "Celebration of Aging" series (her subjects, including a self-portrait, are all over 75), we not only see but hear from her images: each portrait is accompanied by an audio installation in the voice of the artist's model.

There is, unfortunately, a limitation on this intelligent and in many respects groundbreaking show: the audio domes force you to stand at a particular distance from Casdin-Silver's poignant images, and that means you can't appreciate the holograms' unique properties (since they appear three-dimensional only when you move around them). And the narrations themselves would be more exciting if they weren't regarded as mere extensions of the visual imagery, reproductions in sound of what your eyes take in. Were the three audio tapes not all monologues, for instance, or were they not all exclusively in the voices of their subjects, a greater inventiveness and sense of play might obtain.

TWO GROUP SHOWS, one treating landscapes, the other glass, triumph despite poor presentation. At the Nielsen Gallery, a crowded invitational of 18 artists turns out to be like a Fabergé egg, overdone but studded with real gems. Block out whatever's to the immediate left and right of Sungjoon Joh's *Mysterious Sea* for a lyrical, meditative, fresh treatment of a commonplace subject. And Dexter Lazenby's two sculptures — one on too small a wall, the other positioned against the backdrop of a giant painting — prove both ethereal and tough. His works read like ghosts of what's been discarded from a woodworking shop.

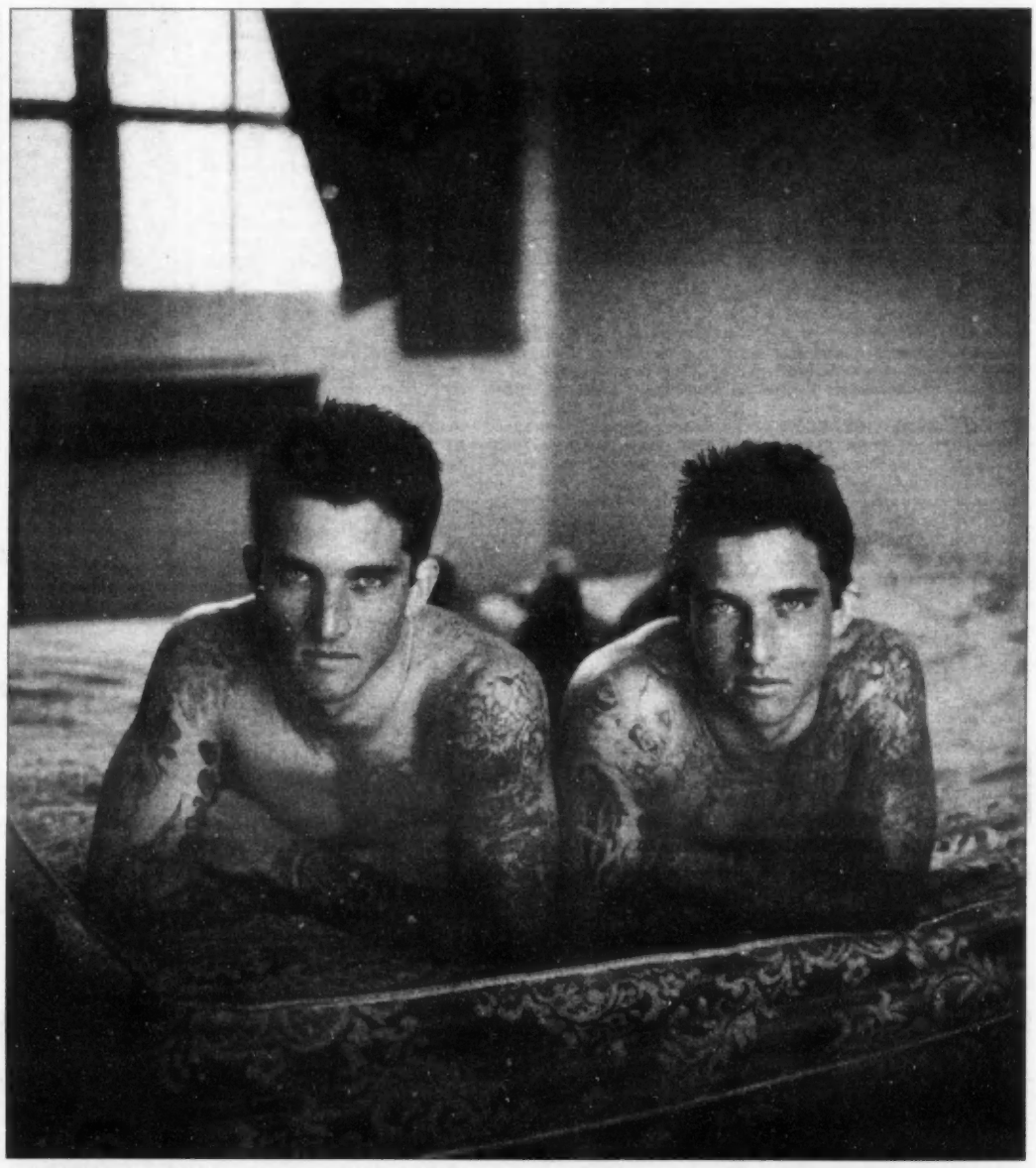
At the Chappell Gallery, where display invariably seems an afterthought, an exciting combination of established as well as aspiring glass artists will encourage you to look past the disarray. Three extraordinary pieces by the acclaimed Mary Shaffer combine what looks like molten glass with various metal objects. And Trinh Nguyen's abstract, kinetic creations seem both architectural and alive — cylindrical and transparent, they suggest vascular sea creatures, both sculpted and sinewy. ■

"Uneasy: Photographic Portraits"
At the Howard Yezerski Gallery, 14 Newbury Street, through August 18.

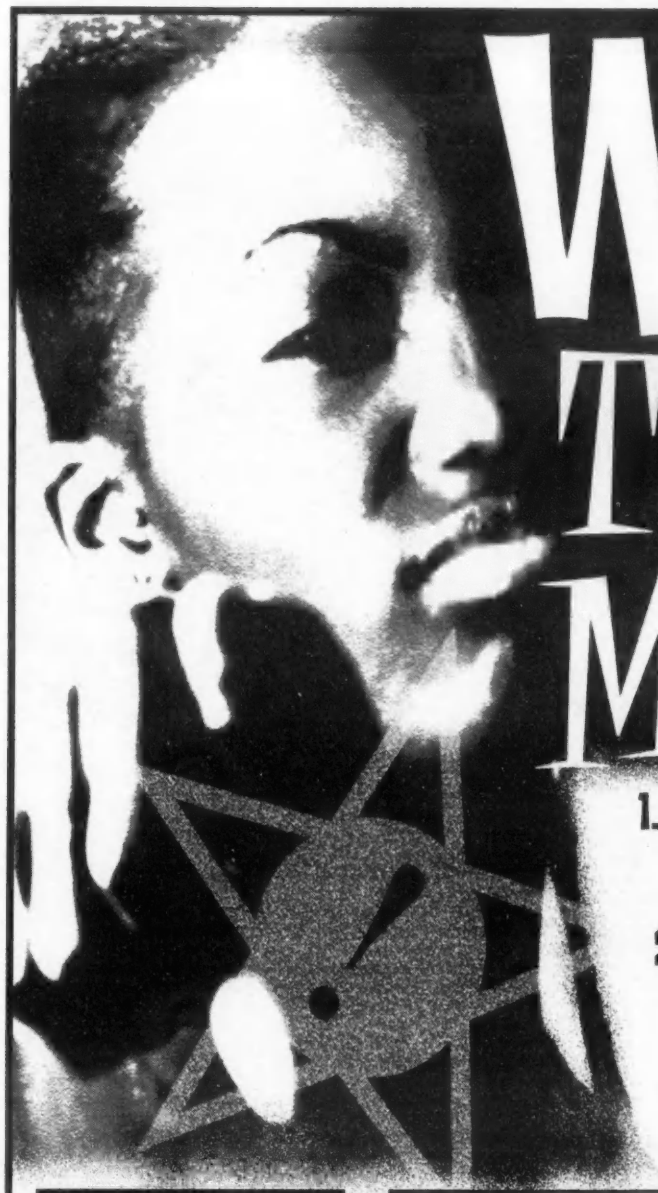
"Harriet Casdin-Silver: Three from 'A Celebration of Aging'"
At Gallery NAGA, 67 Newbury Street, through July 20.

"In the Spirit of Landscape VI"
At the Nielsen Gallery, 179 Newbury Street, through August 4.

"Established New Talent"
At the Chappell Gallery, 14 Newbury Street, through September 6.



TATTOOED TWINS: *at the Yezerski, Ken Probst's enigmatic drama rhymes with symmetries and asymmetries.*



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1. DIDO'S BROTHER ROLLO IS A MEMBER OF WHICH BAND? (HINT: THEIR NEW ALBUM, *OUTROSPECTIVE*, WAS RELEASED JULY 10)
   A. FAITH, HOPE & CHARITY B. FAITH NO MORE C. FAITHLESS

2. THE RAMONES ROCKETED OUT OF WHICH NEW YORK BOROUGH BACK IN 1974?
   A. FOREST HILLS, QUEENS B. PARK SLOPE, BROOKLYN C. HUNTS POINT, THE BRONX

3. THE RECENT SEASON FINALE OF "THE SOPRANOS" ENDED WITH DOMINIC CHIANESE, WHO PLAYS UNCLE JUNIOR, DOING WHAT?
   A. TICKLING TONY SOPRANO B. SINGING IN A RESTAURANT C. REPEATING A JOKE HE LEARNED FROM JIM DISANTO

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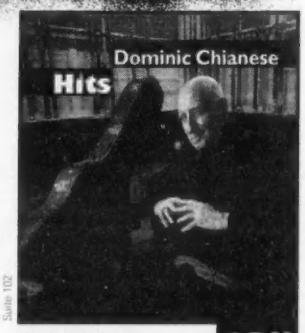

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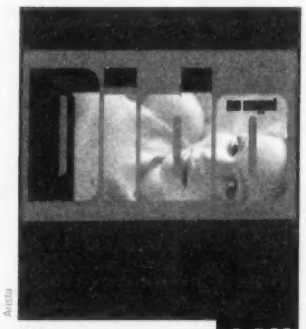

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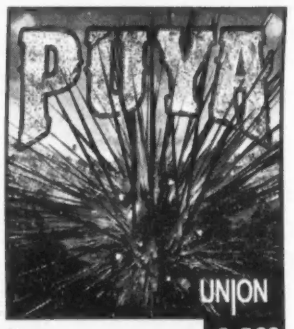

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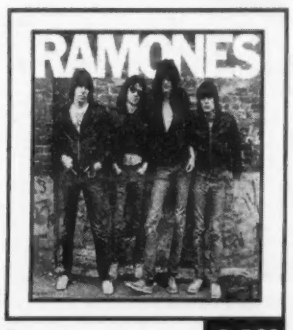

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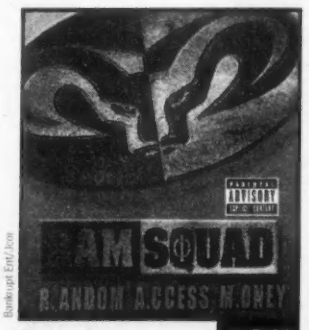

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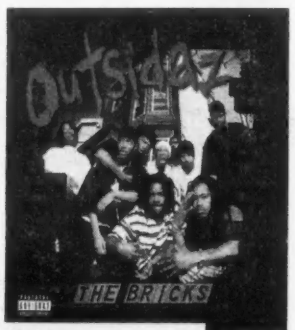

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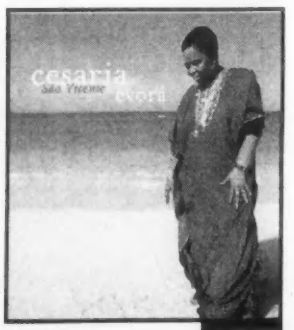

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Southern love

Barry Hannah's bizarre beauty

Continued from the cover

for an upscale fern bar and the quaint old bait shop offers "Teenage Lesbian Comedown" on tape.

One of the central forces in this whirling mass of a book is Man Mortimer, a dead ringer for Conway Twitty and "a gambler, a liaison for stolen cars and a runner of whores, including three Vicksburg housewives." Dee Allison, 36, is one such consort, a mother of four and the only woman who moves him. When Man discovers Dee's infidelity with a 60-year-old romantic named Frank Booth, he turns to his knife collection for comfort. Soon, Frank, Dee, and the residents around Eagle Lake, Mississippi, are feeling the sharp edge of Mortimer's pain. An old storekeeper, Pepper Farté, is even discovered with a football in place of his head, to the complete indifference of Sidney, his son, who happily inherits dad's business.

Yonder Stands Your Orphan
By Barry Hannah. Atlantic Monthly Press, 336 pages, $24.

Familial bonds don't hold up well in Hannah's novel; instead, people find comfort and love in unions that cross the dividing lines of age, race, and species. Dee's husband is long gone; stretched between her personal and professional liaisons and nurse duty at the Onward Rest Home, she's no Betty Crocker. Yet she finds stability and security in the unlikely figure of Harold Laird, an ardent young friend of her teenage son who woos and eventually weds her. "I've used this home to grow up in," he says simply. "Now I'll take care of you." Before submitting to Harold, however, Dee lusts after Sheriff Facetto, the new lawman in town who has eyes only for Melanie Wooten, a beautiful 71-year-old widow more than twice his age. The sheriff trails impotently from crime scene to crime scene (he's a Yankee, after all), saving most of his energies for Melanie's bedroom. (If you think Hannah is one to gloss over the physical details of this Freudian coupling, consider that his 1972 novel, *Geronimo Rex*, describes a woman's rape by a walrus.)

It's misleading to emphasize the bizarre in Hannah's fiction at the expense of the beauty and the absolute control of his prose.

It's misleading to emphasize the bizarre in Hannah's fiction at the expense of the beauty and the absolute control of his prose. His attention to language produces sentences so finely honed, they have the rhythms of poetry. Consider this description of Melanie's greyhound: "He [Ulrich] loved the face of this gentle beast, hunched as if alarmed by its own aerodynamics, its eyes sliding away, seeking affection as if its whole soul were poised on ice and betrayal lurked beneath each footfall."

It takes a lay preacher wielding a wire-wrapped club and the distracting arrival of his mother and father to bring a stop to Man Mortimer's slash-happy ways. When his aged parents track him down, "... they tried to force a good dream about him, but it would not come. Then they began to remember how selfish a child he had been. Yet their love loved this too. ... It was too late not to love. ... It was having him close, that was what life was for in the end." Love may not always conquer all, Hannah suggests, but it's still the best direction to take. When good and evil co-exist and death is a fact of life, we must find comfort whenever, wherever, and with whomever we can, never knowing how long it might last. ■

KUDZU KRAZY: *in Hannah's postmodern South, the bones of Rebel soldiers serve as the foundation for an upscale fern bar and the quaint old bait shop offers "Teenage Lesbian Comedown" on tape.*

Butterfly wings

Community theater flies in *The Stuff of Dreams*

BY CAROLYN CLAY

A play in the life of the Arlington Friends of the Drama is the subject of Leah Hager Cohen's *The Stuff of Dreams*. That and the elusive something that causes normal grown-ups with jobs involving spread sheets and stethoscopes to fill their spare time in the passionate pursuit of the roar of the greasepaint, the smell of the crowd. Cohen, the author of two nonfiction works and a novel, got hooked on theater at the age of 10, when her mother took her out of a New York suburban school for a month to work with Bread and Puppet Theater (how cool is that?) on its production of *Wolkenstein*. "I don't know what it was about," she recalls. "I was ten; it was abstract; it seemed to be about sadness and responsibility and struggle and human nature."

Flash-forward 20-plus years and Cohen is up to her neck in abstract art again, chronicling the Friends' 1998 production of *M. Butterfly*. The 1988 Tony-winning play is not exactly *Funny Girl* (which preceded it at AFD), and it was hardly Mama Rose's milk to every member of the venerable community-theater organization west of Cambridge. "All of us are in the gutter, but some of us are looking at the stars," says Cohen early on, quoting from *Summer and Smoke*. Well, as far as some of the AFD old guard were concerned, David Henry Hwang's drama — an exploration of East-West relations couched in the true-life story of a French diplomat who carries on a long affair with a star of the Peking Opera without realizing his inamorata is a man — was in the gutter and you could forget about the stars.

But the particular production helps to make Cohen's study of a community immersed in theater the more compelling. She catches the Friends, who had begun life 75 years earlier as a white-gloves-and-tea-party offshoot of the Arlington Women's Club, at a crisis point. At the same time that the troupe is taking on the most ambitious and controversial production of its history, not to mention dipping its toe into cultures not Yankee, it is embroiled in a debate about changing its membership rules to become less hierarchical and more inclusive. For a one-time black-clad theater-maven-turned-writer looking to get to put her finger on what makes an unpaid arts community tick, Cohen showed up at the right place at the right time. And though *The Stuff of Dreams* seems padded toward the beginning and is sometimes overwritten, it draws you into a fraught and detailed backstage drama at the core of which is the question "Is this fun, or is this art?"

The Stuff of Dreams
By Leah Hager Cohen. Viking, 234 pages, $24.95.

THE ROAR OF THE CROWD: *Cohen's portrait of the Arlington Friends of the Drama asks, "Is this fun, or is this art?"*

Cohen, while nodding to some AFD old-timers who miss the clublike atmosphere of earlier times, is drawn to theater — at whatever level — as an answer to a primal need. Here and there she throws in her own story: disillusionment with NYU's Tisch School for the Arts followed by a stint stilt-walking in Nicaragua, where the phrase "community theater" seemed "ridiculously redundant." And she captures a diverse and vivid cast that ranges from driven director Celia Couture, a Hewlett-Packard business branch manager not known for her warm fuzzies, to retired bookkeeper Dot Lansil, a volunteer who cleans the theater's bathrooms every Wednesday.

On stage, the French diplomat René Gallimard is played by community-theater vet Jimmy Grana, a member of the Friends since 1977 and five-time winner of the Eastern Massachusetts Association of Community Theatres Best Actor Award (his license plate reads ACTOR 1). Chinese spy and opera star Song Liling is assayed by Patrick Wang, an MIT grad and analyst for a Cambridge think tank, and a man whose history you couldn't invent. The child of art-eschewing Taiwanese parents, he discovered performing as a high-school exchange student in Argentina and went on to classical training in voice. A co-founder of the Cambridge-based Pet Brick Productions, he recently directed its staging of Christopher Marlowe's *Edward II*. But this is 1998, and reserved AFD newcomer Wang is finding the demanding Couture "rude and abrasive" while old-hand Grana is undergoing a harrowing crisis of confidence brought on by a seemingly insurmountable inability to remember his lines. Believe me, what's going on at Arlington Friends of the Drama in the fall of '98 is closer to *Long Day's Journey into Night* than to *Waiting for Guffman*.

Somehow Cohen manages to be everywhere at once, capturing both the camaraderie and the baptism by fire that go into creating live performance. Right from the get-go, she shoots down the term "amateur" as "a soft, frail, rabbity word." The folks who people her book are no bunnies but creatures of what the author terms "a theater primeval," not to mention Boston's thespian back yard. And *The Stuff of Dreams* is not a bad map of the territory. ■

television

Magic acts

TV's *The Mists of Avalon*

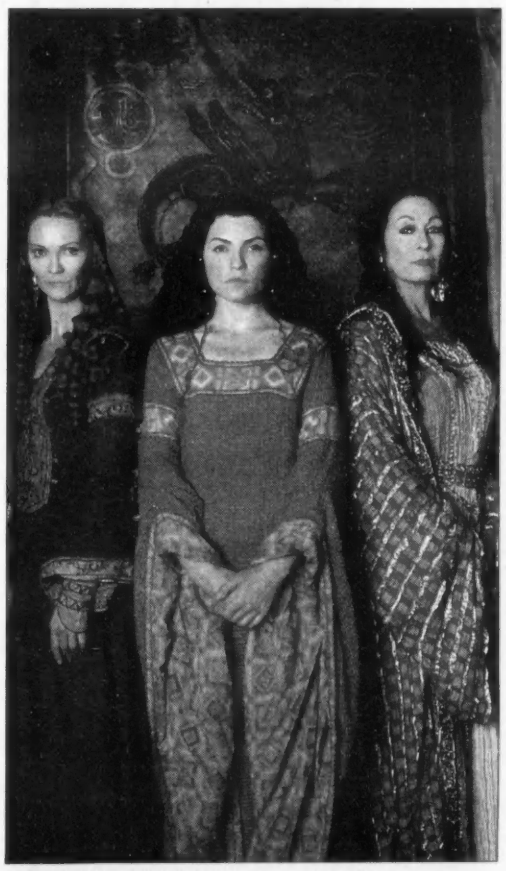
BY CLEA SIMON

The Mists of Avalon

Directed by Uli Edel. Teleplay by Gavin Scott, based upon the novel by Marion Zimmer Bradley. With Anjelica Huston (Viviane), Julianna Margulies (Morgaine), Joan Allen (Morgause), Samantha Mathis (Gwenhwyfar), Caroline Goodall (Igraine), Edward Atterton (Arthur), Michael Vartan (Lancelot), Michael Byrne (Merlin), Hans Matheson (Mordred), Mark Lewis Jones (Uther), and Ian Duncan (Accolon). Airs on Turner Network Television July 15 and 16 from 8 to 10 p.m. (it repeats at midnight each night, then airs again July 20 at 8 p.m., July 21 at midnight, and July 30 at 8 p.m.).

What if the world's great stories were rewritten from the women's viewpoint? What if the mothers, lovers, sisters, and aunts of the fighting men told their side of our epics, in the bedroom and kitchen small talk that makes up domestic life? And what if those dramas took place in a time when the battle of the genders was even more pitched than it is at present? That's the concept behind *The Mists of Avalon*, the bestselling 1984 novel that has finally been brought to television, as a four-hour mini-series that TNT will show in two parts this Sunday and Monday.

Recasting the Arthurian romance as a story of its women, Marion Zimmer Bradley's grand fantasy used the traditionally secondary characters of Igraine (Arthur's mother), Morgause (his aunt), Morgaine (his half-sister), and Gwenhwyfar (that's the Welsh spelling of Guinevere, his wife) to tell the story of King Arthur's Camelot. Seen from their eyes, the real story is about not battles or the quest for the Christian Grail but the changeover from Goddess-worshipping Celtic society to Romanized Christianity in the face of the Saxon invasions that racked Britain after the fall of Rome.



WOMEN'S WORK: *Julianna Margulies (center) pulls off the pivotal role of Morgaine while Joan Allen (Morgause) and Anjelica Huston (Viviane) chew the tapestries gloriously.*

Weaving together older mythologies and rituals, Bradley added guts to the usual sword-and-sorcery fare of fantasy mediævalism. In her Britain, the Goddess appeared as death crone as well as nubile young woman, and much of the legend's usual Camelot gloss was played down. (Arthur, for example, is not resting to arise at some future time, like a Monty Python parrot. Morgaine makes no bones about the fact that this king is dead.) The result was a sprawling romantic feminist epic, a bodice ripper that gave its primarily female audience juicy characters with whom to identify.

Even a four-hour television special forfeits much of the richness of the 876-page novel. Most of Igraine's struggle between fidelity to husband Gorlois and her priestess sister's prediction that she must conceive Arthur with the new high king, Uther Pendragon, is skipped over. Without the hundreds of pages of build-up and explanation, Gwenhwyfar's condemnation of the old religion comes across as the whim of a peevish girl. And entire subplots — such as the involvement of Accolon, Morgaine's lover — are touched upon but never developed. Perhaps director Uli Edel and teleplay author Gavin Scott feared they couldn't eliminate these characters without alienating Bradley's fans. Perhaps they simply distrusted viewers' ability to comprehend the book's more complex morality, the battle taking place for Britain's soul.

But the women of *Mists* carry this film, much as they do the book. Joan Allen (as Morgause) and Anjelica Huston (as the priestess Viviane) both chew the tapestries gloriously. Their characters, alas, are secondary here to Morgaine, Arthur's half-sister and the mother of his child, the evil Mordred. Played by former *ER* star Julianna Margulies with a pleasantly mild, vaguely British accent, Morgaine is lush, sensuous, and "dark as a Pict," as the book dictates. To discredit her by noting that she lacks Huston's majesty, or even the older actress's wit, is unfair, though when the two appear together the comparison is difficult to avoid. In her monologues — or when playing against the men — she has the power to pull off this pivotal role. The men, as might be expected, have lesser roles. Still, Ian Duncan's Accolon is adorable and Hans Matheson's Mordred blatantly reptilian with his greasy braids and greasier glare.

What this special loses in plot detail, it tries to replace with visuals. Tattoos are true to the book and give an appropriately tribal look, as do the clothes and hair (I suspect many weaves), and Mordred's battlewear is to die for. The film was shot around Prague, whose castles and forests create an opulent mediævalism that's a lot more pleasant than, for example, *The Name of the Rose*'s frigid dripping of Scotland (which might have been closer to the truth of Bradley's setting). When the mists roll into Avalon, distancing it farther from the increasingly Christian world, the effect, even on a small screen, is magical. ■

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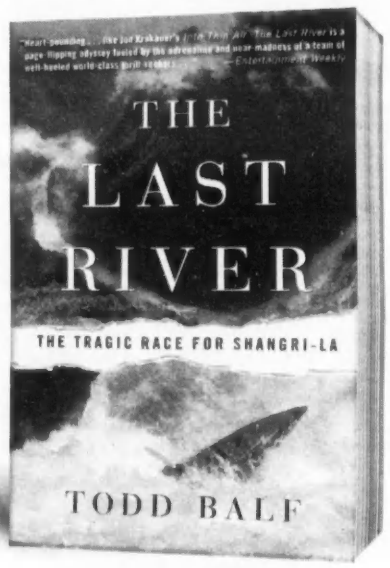
"Heart-pounding... like Jon Krakauer's Into Thin Air, The Last River is a page-flipping odyssey fueled by the adventure and sheer madness of a team of well-heeled world-class thrill seekers." —Entertainment Weekly
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TODD BALF

"Heart-pounding...like Jon Krakauer's *Into Thin Air*, *The Last River* is a page-flipping odyssey."
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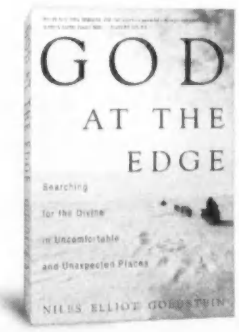

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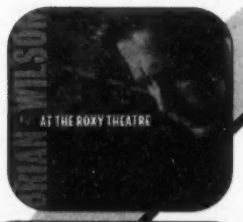

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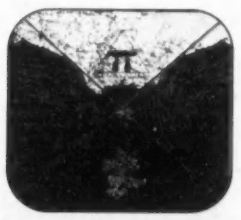

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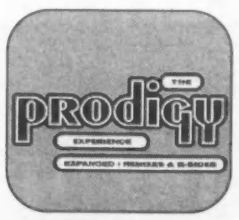

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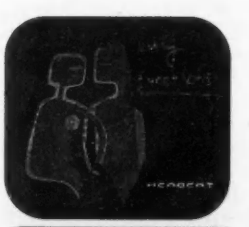

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Boston roots

Hillbilly Voodoo, Sugar Ray, and Tom Hambridge get back to basics

cellars by starlight
BY TED DROZDOWSKI

"I feel like a broke-down engine/Ain't got no drivin' wheel," the singer cries, even as acoustic guitars and bass chug with locomotive-like efficiency behind him. A harmonica darts through the music's open spaces like a hummingbird. "Been down and lonesome," the voice, tattered with desperation, continues. "You know how a poor man feels."

The five-piece band called Hillbilly Voodoo are playing Mai Cramer's venerable *Blues After Hours* radio show on WGBH 89.7 FM, but they could be performing after work in a 1920s Delta mining camp. Their sound comes straight from that era, when styles like blues, country, ragtime and pop made their own natural connections on back porches and in town squares, or in juke joints and at frolics. It's a sound that's enjoying a burst of renewed interest, if one judges by the airplay of the latest Delbert McClinton and Emmylou Harris albums and the platinum sales of the *O Brother, Where Art Thou?* soundtrack. And under the stewardship of guitarist Michael Dinallo and singer Barrence Whitfield, who make the blueprints for Hillbilly Voodoo, it's likely to be catching on in local clubs, too.

Hillbilly Voodoo have done just a handful of gigs since debuting at Johnny D's in October, but their soulful mix of down-home blues and roots country has held a potent sway. For Dinallo and Whitfield, the idea is a dramatic departure from their well-known groups the Radio Kings and Barrence Whitfield & the Savages. The volume has come down — there's no rhythm section, no high-powered electric guitar — but often the intensity gets turned up. Whitfield is able to exercise every muscle in his flexible voice, delivering more nuanced performances than with his Savages. And Dinallo's acoustic-guitar leads are perfect foils for Whitfield's subtle phrasing. He drops chiseled notes between vocal lines in originals like "Faded Highway," delivers slow and emotional solos, and punches up the rhythm during the breaks in classics like "Pallet on the Floor."

Dinallo began assembling Hillbilly Voodoo after the Radio Kings broke up, in March 1999. "I wanted to pull together some of my favorite players from around town to do some blues and country classics and my own stuff in that vein," he explains on the back porch of his Salem home, with Whitfield seated to his left. "The bottom line is to mix the high and lonesome mountain sound and the Delta sound." Harmonica player Tim Taylor, upright-bassist Paul Kochanski, and guitarist Steve Sadler (since replaced by John Packer) were drafted. And when it came to finding a singer, Dinallo didn't have to look far. "I'd been playing with Barrence in the Savages, and I knew he'd be perfect. He has a serious knowledge of all kinds of music, and his depth in country is amazing."

Whitfield, who's best known for adding nitro to R&B classics and writing his own high-octane jump 'n' shout originals, has in fact been collecting obscure country nuggets for years. There was also his two-CD collaboration with country songwriter Tom Russell in 1993. The first critically acclaimed album he and Dinallo made together was called *Hillbilly Voodoo* (East Side Digital). "I always wanted to be in a band called Hillbilly Voodoo," Whitfield says. And now that the Savages are, essentially, on tap only to answer occasional calls for gigs, Hillbilly Voodoo are Whitfield's main musical outlet. (Dinallo still plays electric blues with Johnny Hoy & the Bluefish and the Hoodoo Brothers trio. Whitfield also has the Slim Galliard–inspired Groove Juice Symphony.) "Everybody knows me as a screaming Little Richard or for sultry Otis Redding soul," Whitfield continues, "but this blues and old-timy stuff, the vocals have different types of textures — sometimes right in the same line. They sail up high or drop down into this real gruffness, like Blind Willie McTell or Willie Johnson or even some of the Fat Possum guys. Joe Tex, Percy Sledge — the soul guys from down South, they all grew up listening to country music, too. So it's natural to blend these sounds."

ROCKIN' SUGAR DADDY: *the other Sugar Ray serves up gutbucket blues.*

Dinallo adds, "In the 1920s, country and blues performers shared their repertoires. You can hear blues in Jimmie Rodgers, hear country stuff in the Mississippi Sheiks."

Division came with the arrival of the recording industry, which in the interest of easy marketability has done its best to stifle cross-genre creativity ever since. But Dinallo and Whitfield don't care. "When we play together, it's no effort to find the right interpretation of these songs, whether it's one of mine or an old classic," says Dinallo. "I grab my guitar, we sit down, and things just happen." "Hillbilly Voodoo is there artistically," Whitfield agrees. "Now we need to jell more in front of a lot of different audiences, which I'm sure we'll be doing soon." Their next shot: Thursday July 19 at Toad, in Cambridge's Porter Square.

THE OTHER SUGAR RAY, bluesman Sugar Ray Norcia from Rhode Island, has a new CD he turned loose at the House of Blues back on June 23. *Rockin' Sugar Daddy* is Norcia's second solo disc since he stopped fronting Roomful of Blues, in 1997, and one of the best albums he's made with his shifting backing outfit the Bluetones, whom he started performing with more than 20 years ago. Back then the group included a young upstart guitarist named Ronnie Earl; today they've got another, Mike Welch. And until recently the six-strings were struck by Doug "Kid" Bangham, who played on the disc. Handy-nominated bassist Michael "Mudcat" Ward and drummer Neil Gouvin, original Bluetones, remain in the fold.

Norcia's elegant, emotive voice is his calling card, since truly fine blues vocalists are hard to find these days. But he's also an ace harp player, as the National Academy of Recording Arts and Science confirmed this year by giving him a Grammy nomination for *Superharps* (Telarc), on which he joined up with fellow harmonica huffers James Cotton and Billy Branch. *Rockin' Sugar Daddy* features a baker's dozen well-crafted tunes that range from classics like Slim Harpo's swamp classic "Got Love If You Want It" to Ray's own sweet heartbreaker "Lonesome Cabin," which sounds like something harp icon Sonny Boy Williamson II might have written. "When I first started playing blues, I was drenched in harmonica blues. Then I went to Roomful for six and a half years, starting in 1991. I was steeped in jump blues and R&B there, which I do not regret. But deep inside I desired to play harp and didn't get the chance to do that much in Roomful, where the horn section is a focal point. So that's where I'm back again — full circle, with gutbucket blues."

It helps that Norcia's period with the band was their best since the original line-up with Duke Robillard. Roomful's constant tours and the blues-chart-topping albums he recorded with them won him thousands of new listeners across the world. He'll hit the Sea Note in Nantasket next Saturday, July 21, and then the prestigious Regattabar in Harvard Square on Wednesday August 1.

TOM HAMBRIDGE IS CALLING from Greenwich, Connecticut, where he's incredibly buzzed. No, drugs are not involved. As usual with this hyperactive ex-Bostonian — who led his own band T.H. & the Wreckage for years, drummed behind everyone from Chuck Berry to Ringo Starr, and played a crucial role in Susan Tedeschi's hit *Just Won't Burn* as producer, songwriter, and drummer — it's music. The night before, he'd started producing Johnny Winter's first studio album in half a decade.

"It began when his management asked me to write a song for him," Hambridge, who penned Tedeschi's radio hit "Rock Me Right," explains. From there things escalated to several songs, then to producing. "I'm a huge fan, and Johnny came into the studio playing and singing great."

Recording the album will be complicated, because Hambridge also needs to play dates for the non-stop tour he's been on since he released his solo debut, the tough, rootsy, and appealing *Balderdash* (Artemis), in November. The album features his own, rougher version of "Rock Me Right" and 11 other tracks, including the obsessive roots-rock romp "Rachel Fay," which has been getting play on local Triple-A radio, the commercial format most welcoming to adult-oriented singer-songwriters.

BALDERDASH: *Tom Hambridge appreciated not having a record company telling him, "You've got no single."*

These days when Hambridge isn't headlining clubs or opening for the likes of Joan Osborne and Delbert McClinton, he's either in the studio or collaborating with other songwriters. Recently he's written with Aerosmith penman Desmond Child and former Doobie Brother Michael MacDonald. Also with former NRBQ guitarist Al Anderson, who relocated to Nashville in the '90s to become a successful country songwriter, plus Bill Lloyd, Jim Lauderdale, Delbert McClinton producer Gary Nicholson, and young blues-rocker Jonny Lang. The managers of Bonnie Raitt and Meat Loaf have called to ask him for tunes. The drummer-turned-guitar-wielding-frontman has also produced a clutch of albums for young singer-songwriters.

Hambridge cut *Balderdash* at South Boston's Room 9 from Outer Space studio with engineer Ducky Carlisle, whom he also drafted for the Winter sessions. "I was spending a lot of time there making records for other people, so I'd book a week, do maybe three days on these pop sessions, and spend a Wednesday working on my own album — or work from midnight to 3 a.m. after the day's session was over. I just wrote 'Balderdash' on the tape boxes, not really having anything better to call it." When the album was finished, Hambridge sent it to three labels. The response was great, he says, especially for "Boneyard," a gritty blues rocker that features Tedeschi (in one of her four vocal guest shots on the CD) and local guitar hero Billy Loosigian adding his distinctive Gibson/Marshall bark. Danny Goldberg's Artemis Records bit hardest.

"To be on a label with Steve Earle, Warren Zevon, Todd Rundgren, Kittie, and Rickie Lee Jones — that blows me away. And the beauty of making the album myself is that there was no record company saying, 'You've got no single,' 'It's too rock,' 'That's not blues enough.' It's just me with some really cool musicians playing some loud rock-and-roll shit, and I got to write for myself. If I want the chorus to not rhyme, I don't give a fuck. I really just did it the way I wanted to hear it. And now, I'm at a point where I'm just digging everything." Hambridge can be dug locally when he plays the Riverfest with Cracker on Saturday July 28 at City Hall Plaza; his band will include Bostonians Mike Welch (yep, the same guy who plays with Sugar Ray) and ex-Stompers frontman Sal Baglio on guitars. ■

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Track stars

Mali's Super Rail Band

BY BANNING EYRE

When I left Bamako in 1996, after spending seven months studying guitar with Djelimady Tounkara, lead-guitarist for the Super Rail Band, I thought I had witnessed the end of an era. The group who launched the careers of superstar singers Salif Keita and Mory Kante in the early '70s had fallen on hard times, victims of changing musical tastes, a fickle local recording industry, and stiff competition from a brilliant crop of younger local acts. But when I caught up with the Super Rail Band at the Houston International Festival last April, the start of their first US tour in a 30-year career, I was stunned. They put out one of the most sustained, crafted, dazzling, ecstatic sets of music I've ever heard, and unsuspecting Houstonites worshipped at their feet. It was more than just the excitement of starting a tour, and more than just a collection of hot new songs and arrangements. The band had been reborn. Somehow, these eight musicians had unearthed the exuberant energy that made the Rail Band the talk of West Africa in the '70s. There is every reason to believe they'll bring that same energy to Boston when they play the Paradise this Wednesday.

REBORN: *after 30 years of changing personnel and their share of hard times, the Super Rail Band are still one of the hottest bands in Afropop.*

One key to the Rail Band's rebirth, it turns out, was severing ties with the institution that created them, the Buffet Hôtel de la Gare, an aging hotel and nightclub next to Bamako's central train station. In 1970, Mali had fallen under the rule of a corrupt military regime. The new president, Moussa Traore, had terminated the enlightened cultural institutions created by his predecessor, Modibo Keita: the state-sponsored bands, where Djelimady Tounkara had perfected the art of transferring ancient Manding melodies from the kora harp, the wooden balafon, and the banjo-like ngoni to electric guitar, were no more.

The Rail Band attempted to put the unique pop music of the Keita era on a new commercial footing. And for a good long while, they did. Their blend of Afro-Cuban dance music and West African traditional sounds left an indelible mark on African pop. In the late '70s, when Salif Keita led his group Les Ambassadeurs and Mory Kante sang lead for the Rail Band, competition between the two groups was fierce. "We had the same audience," recalls Tounkara. "They did 'Mandjou' [Keita's mega-hit, sung for Guinean dictator Sekou Toure]. So we worked, and worked. We did a song called 'Affairs Social.' We played fast guitar, me and my accompanist. And 'Tiramakan.' Ooo-la-la! Mory Kante sang that song so well that people cried."

But in the 1980s, dance bands went out of fashion in Mali as tastes turned to solo singers with semi-anonymous backing musicians. When I went to live with Tounkara and his family, in 1995, the Super Rail Band had an excellent new international release, *Mansa* (Indigo/Harmonia Mundi), but their live shows weren't drawing the old crowds in Bamako. "The Buffet is a very serious place," Tounkara says now. "Young people don't go there. They're liable to meet their father or their uncle. This made a barrier for us with the young audience." So in 1999, the Rail Band ditched a handful of nostalgic fans at the Buffet and moved across town to an intimate nightclub, the Djembe. "At Djembe, we were in direct contact with the kids. They discovered us, and they'd stay until 3 or 4 in the morning." Old fans from the Buffet still stop in for a few songs, but at the end of the night it's the kids who remain, dancing with beer bottles balanced on their heads.

The challenge of inspiring this new audience explains the fire in the band's current sound. "When we play slow songs that talk about history and lineages, the kids don't dance," says Tounkara. "Too much blah, blah, blah. It's the fast songs they want. Give them tempo!" And few bands are better equipped to do just that. Tounkara's guitar playing is clean, precise, expressive, and just plain hot; in my book *In Griot Time: An American Guitarist in Mali*, I called him the best guitarist in Africa, and I stand by the assessment. He also puts together fluid, ever-changing arrangements for one of the tightest outfits anywhere. The Rail Band have dropped their horn section, but otherwise the personnel is virtually unchanged since my visit. These musicians play with the familiarity and ease of a family band and the fervor of the saved. Singers Damory Kouyate and Samba Sissoko belt out the age-old passion of Manding griots, completing the group's roiling rhythms. At once a holdover from an all-but-lost past and a hopeful sign for Afropop's future, the Super Rail Band are not to be missed. ■

The Super Rail Band play the Paradise this Wednesday, July 18. Call (617) 562-8800.

Jazz and jive

Going electro at Montreal

BY MICHAEL ENDELMAN

The line-up at this year's Montreal International Jazz Festival (June 28 through July 8) featured a stunning mix of jazz legends (Wayne Shorter, Johnny Griffin), world-music phenoms (Ibrahim Ferrer, Femi Kuti), and mercurial cult heroes (Steve Lacy, Jamaaladeen Tacuma). Hidden among the big-name draws was a contingent of young acts — French artists Laurent de Wilde and Cosmik Connection, London's Cinematic Orchestra, Norwegian pianist Bugge Wesseltoft — who are in the forefront of a wave of European electronic-jazz fusion that combines classic jazz improvisation and instrumentation with an array of club-ready grooves. Some critics have dubbed this distinctly Euro subgenre new (or nu) jazz, perhaps forgetting that acid-jazzers Groove Collective, downtown NYC regular Graham Haynes, and the Chicago collective Isotope 217 have all made forays into the territory. The growing popularity of this mini-genre, however, is beyond doubt: the electro-jazz shows that I witnessed — the Cinematic Orchestra, Laurent de Wilde, and Cosmik Connection — were packed with young, chic fans who looked more accustomed to sweaty nightclubs than to hushed concert halls.

NEW JAZZ? *Laurent de Wilde's group have embraced the roller-coaster rush of rollicking drum 'n' bass, but at the cost of harmonic complexity.*

The most visible artist from this scene is St. Germain, a French producer who scored an international hit with last year's *Tourist* (Blue Note). He wasn't present at this year's festival, but his countryman de Wilde came through with a performance that evinced a similar slicked-up and smoothed-out sensibility. Using skittering drum 'n' bass rhythms as his template, de Wilde and his quintet delivered an hour-long set that sounded like a mix between *In a Silent Way*–era Miles Davis and atmospheric d 'n' b producer LTJ Bukem. It's an agreeable match; the spacious chord changes and slow-moving melodies gave the roiling jungle rhythms room to expand and mutate over long periods of time, and de Wilde took advantage of the open harmonic template to drop atonal staccato riffs and thick block chords on a Fender Rhodes.

Although de Wilde's group have embraced the roller-coaster rush of rollicking drum 'n' bass — which feels similar to the cliffhanging tension of uptempo swing — they've had to sacrifice some harmonic complexity along the way, and the horn players weren't interesting enough to make up for the missing chord changes. Which is a recurrent problem in the new-jazz scene, a movement that has yet to reconcile the jazz world's rigorous standards of improv and composition with electronica's reliance on dance-friendly beats and sonic sound-sculpting. In other words, it's not Danilo Pérez and Dave Douglas up there.

The following night, London's Cinematic Orchestra approached the electronic-jazz mash-up from an entirely different angle. Where Laurent de Wilde uses jungle rhythms to make his music more dance-friendly, the CO rely on electronic trickery to infuse their music with contemplative grandeur and eerie ambiance. Performing on a small stage built into the basement of a cathedral, they combined a traditional jazz quartet (piano, bass, drums, saxophone) with two knob twiddlers: J. Swinscoe on samples and Patrick Carpenter (from DJ Food) on turntables and other toys. Most of their set sounded like an idyllic and minimalist take on '60s modal jazz, specifically the moody Afro-blues of John Coltrane *circa Africa/Brass*. Adding swirling strings, digital blips, and mournful vocals to the minor-key vamps, the group revealed a patient and minimalist sensibility that is, depending on your mood, hypnotic or dull. It all comes off as very earnest, a little too safe, and somewhat fetishistic — like aging ravers trying to re-create their favorite jazz sides. Their set did create a kind of melancholy beauty, but only when the CO decided to break the rules — an abstract duet between the saxophonist and the DJ explored sound for sound's sake, conjuring up images of asthmatic geese, ghostly thuds in the night, and disintegrating pianos — did they create something greater than the sum of their record collections.

Later in the evening, the French trio (drums, saxophone, and electronics) Cosmik Connection laid out a engaging electro-acoustic vision of punishing drill 'n' bass, echoing dub rimshots, and subsonic dive bombs. Full of primal punk energy, it was the most convincing dance music that I witnessed from the new-jazz crew, though the jazz element of their sound was relegated to a few minor sax riffs. Which only underscores the difficulty of merging these two disparate worlds. ■

Indie haven

Parasol's 10th anniversary

BY JONATHAN PERRY

It's no small feat that Parasol, the superb Urbana/Champaign independent mail-order label, is celebrating its tenth anniversary. Especially when you consider that its owner's earliest attempts at working in the music business resulted in not one but two cease-and-desist orders, as well as a lawsuit brought by the very industry he was trying to break into. It was not, according to Parasol founder Geoff Merritt, a particularly auspicious beginning.

"I was in college and they wouldn't let me into business school because I wasn't smart enough," Merritt says of his days at the University of Illinois, where he settled for a psychology degree. His legal troubles began soon after graduation, when he and a friend opened That's Rentertainment, a CD- and record-rental business in Champaign that thrived — sort of — for two years. Then the RIAA got wind of it and sued, demanding an immediate halt to the fledgling enterprise.

Legal hassle number two began when Merritt teamed up with roommate Ric Menck (who with his pal Paul Chastain would go on to form the power-pop outfit Velvet Crush.) "Ric and I started a cassette label called Popsicle and we put out, I don't know, 15 cassettes of local stuff that we thought was really cool. And the company that owns the word 'popsicle' threatened to sue us. I have no idea how they heard of us, but we got a nasty letter from their lawyer saying we can't use the word 'popsicle.' So we folded."

Frustrated, Merritt took a road trip to the record-store mecca of San Francisco. "I was just going around buying records left and right with no source of income. Then I had this huge pile of records and needed money, so I started selling the records through *Goldmine*. And that was sort of the start of Parasol." Before long, he was corresponding with like-minded indie-music fans who had also started their own tiny labels. He began selling their stuff, too. This time he got no nasty letters from lawyers. Merritt cribbed his label's name from a song Chastain and Menck had written for and about him called "Parasol," and he was on his way.

These days, roughly half of Parasol's retail business is generated from its comprehensive Internet Web site (www.parasol.com), and its customer e-mail and snail-mail list peaks at around 6000. Last year, the company broke even but approached $1 million in sales for the first time. So even if Merritt and his eight employees aren't exactly getting rich, they're sure having a good time trying. Or, it would be more accurate to say, not trying. "We're not making big stacks of money that we're putting in boxes in the backyard. But we get to put out records that we love and we get to talk to people we've idolized our whole lives. When [ex-dB's member] Chris Stamey calls me and says, 'Hey, you wanna do my new record?', *that* is worth more than anything else."

In addition to its mail-order activity, Parasol also operates four in-house labels: Parasol Records (guitar pop); Hidden Agenda (usually higher-profile acts such as Bettie Serveert and the Posies' Ken Stringfellow); Mud (Champaign/Urbana–based bands); and Spur (alternative country). Recent releases include veteran psychedelic outfit the Green Pajamas' new EP, *In a Glass Darkly* (Hidden Agenda), ex-Sneetches' songwriter Mike Levy's debut, *Fireflies* (Parasol), and Bettie Serveert's finest album in years, *Private Suit* (Parasol).

"My mom always told me, 'Find a job that you love,' and I've followed her guidance," says Bill Johnson, a longtime employee who spends 40 hours a week wading through the stacks of demos and discs sent by prospective artists. Johnson, who in the early '90s played with a couple of members of Hum in an earlier band called Honcho Overload, ultimately decides whether Parasol will sign or carry an artist's catalogue. "I think one of the great successes for Parasol is that we've always followed our ears. In the 10 years we've been around, you can certainly find brighter lights for three-year periods or whatever. We've always been very understated and just continued to put out good records. I don't think we've ever reached for the brass ring just to cash in."

Recently, Parasol joined with the EMusic subscription service, which carries the entire Parasol catalogue in downloadable form. Even if at some point CDs cease to exist, Merritt argues, there will always be a demand for good music. That's where Parasol comes in: "If in 10 years, they're implanting chips in your brain that're stocked with all the music in the world, then, yeah, I'm part of that." ■

NO SMALL FEAT: *Bettie Serveert are just one of the many indie bands who have found themselves taken under the Parasol umbrella.*

Hot licks

The pleasures of *Pickin' on . . .*

BY BILL KISLIUK

David West has an unfashionable take on Boston. Some might recall that band as a bunch of studio wusses who hit huge with "More Than a Feeling" and "Long Time," then went more or less directly into the rotation at classic-rock stations. But West says he is "flabbergasted by how great they are." West is a roots guy who spent years playing with folkie Kate Wolf, backed Cajun accordion player Jo-el Sonnier, and led his own bluegrass band, the Cache Valley Drifters. He didn't get in touch with his inner '70s stadium-rocker until a few years ago, when he was asked by CMH Records to produce a batch of bluegrass instrumentals called *Pickin' on Boston*.

"Basically, they are playing electric Bach. It's very fugue-ish. I had to completely relearn the banjo to play it." *Pickin' on Boston* is just one of dozens of tribute discs that the LA-based CMH has been flipping like pancakes for the last seven years. The Beatles, Guns N' Roses, Shania Twain, Tom Petty — they've all been picked on. And, says Sandee Curry, who directs the projects for CMH, "there is no end in sight."

Recently released: a three-disc set of Grateful Dead tunes, *Long Strange Trip: Pickin' and Swingin' on the Grateful Dead* (with a horn-laden disc for the "swingin' "), plus tributes to Phish, Amy Grant, and Nirvana. All cover tunes. All instrumentals. All without any mention on the CD cover of who's playing on the disc. All with art reminiscent of the original band — like the dirigibles floating on *Pickin' on Led Zeppelin*. Sounds suspicious. But don't call it muzak. That gets everyone involved fired up.

"That's a cardinal sin among CMH producers," says West. "The rule laid down for us is no muzak. It's got to rock. The emphasis is on hot licks."

A lot of times it works. "Same Old Song and Dance," the opening track of *Pickin' on Aerosmith*, is an unplugged killer. And it turns out the Dead's vast songbook, and much of the Stones', was pretty much built for bluegrass treatment. In addition to West and Nashville-based CMH producer and guitarist Mark Thornton, the hot licks come from stellar sidemen including fiddler Byron Berline (Bill Monroe, Emmylou Harris), guitarist Bryan Sutton (Béla Fleck, the Dixie Chicks, and *Pickin' on the Dixie Chicks*), and blues-harmonica player Tom Ball, who's released several solid discs with guitarist Kenny Sultan.

Sometimes, though, it veers mighty close to the M-word. Extract the Boss's urgency from "Prove It All Night" or Neil Young's anger from "Ohio," unplug it, and you might as well pipe it directly into the dentist's office. And there's a good argument to be made that the likes of Stevie Ray Vaughan and the Allman Brothers picked it pretty well themselves. Still, Curry says top *Pickin' on . . .* discs sell into the tens of thousands. Not platinum country, but pretty good for an indie.

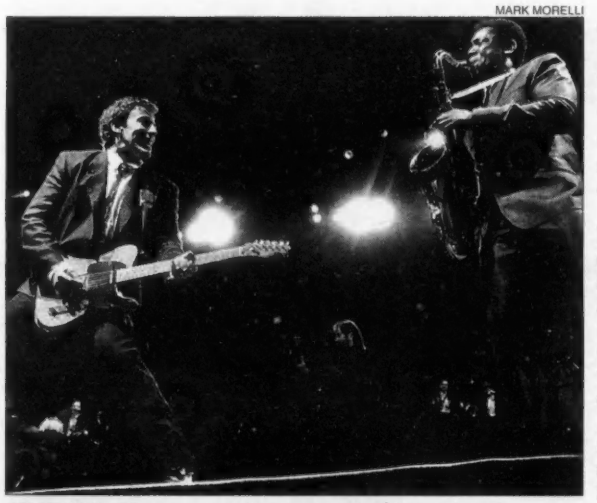
It's all a long ways from where CMH (the initials stand for Country Music Heritage), started. Label founder Martin Haerle was a native of Germany who heard country music on Armed Forces Radio and later moved to Nashville, talking his way into a mailroom job at the Starday label. He started CMH in 1975, recording bluegrass and country shredders including Lester Flatt and Merle Travis. The label is still in the process of putting some of that material out on CD.

But these days, the label is devoted almost entirely to tributes. "It all started with a title called *Pickin' on the Movies*, says Curry, who supervises selection of artists and tunes for the *Pickin' on . . .* series. "David Haerle (CMH president and the founder's son) and the crew noticed we had a lot of movie themes done in bluegrass style already in the catalogue. They just went from there."

And they just keep going. West, who plays most of the instruments on his 30 or so *Pickin' on . . .* discs, says he's turned down several offers to put together a *Pickin' on the Dead* touring band. He doesn't seem to mind the anonymity or the atmospheric forays through pop's past. "The selling point is the bluegrass connection. Listeners want to hear somebody really rip it up on a version of a song they know from another genre."

And that's how Boston went bluegrass. "The reason I didn't like them was a stylistic thing," says West. "I didn't have a shag haircut, polyester pants, and platform shoes. I couldn't relate. Now I'm realizing my prejudice didn't serve me well." ■

MARK MORELLI



MUZAK? *Okay, we won't mention the M-word to the* Pickin' on . . . *folks, but what else are we to make of the unplugged "Prove It All Night"?*

live and on record

BACKSTREET BOYS AND SHAGGY: HOTSHOTS

It's hard to believe that just two summers ago Backstreet Boys were on top of the boy-band world. In teen-pop years, it seems at least a millennium since they ceded the crown to the younger, wackier 'N Sync. And last Friday, at the first of five scheduled FleetCenter shows, it wasn't even clear whether the once-formidable Boys had opener Shaggy beat in Top 40's ongoing popularity contest. Then on Monday, the group cancelled their remaining three Boston appearances and postponed their tour for a month so that A.J. McLean can get treatment for clinical depression and alcohol abuse. But if Backstreet are on the way out, they're not going quietly: Friday's show ran two hours strong, with all the heavy artillery, implied raunch, and cuddly moments a little girl (and maybe even her chaperones) could hope for.

'N Sync may be opting for edgier musical collaborations these days, but at the FleetCenter Backstreet easily held their own in terms of charisma and high-powered production values. A fiery space battle heralding their entrance was followed shortly by a crowd-pleasing one-by-one introduction segment. Big blond dude Nick Carter got the Justin Timberlake star-among-stars treatment, and he played into it nicely by licking the video monitors and reaching into the crowd every chance he got. Kevin Richardson may have looked a little ridiculous with his new cornrows, but in general the Boys were as sincere and good-humored as ever.

Backstreet's current tour has one major advantage over 'N Sync's: no unfamiliar new material to kill the momentum. The quintessential teen-pop anthem "I Want It That Way" was an early highlight; it was followed by a mid-show ballad bonanza that took place on an auxiliary stage at the back of the arena. Carter stripped down to a wifebeater and took a turn behind the drums on "The Answer to Our Life," the group's breezy songwriting debut. AJ McLean became the first and only Boy of the night to go shirtless during "The Call," which sent fans home with one final burst of flames.

Still riding high on the success of last year's *Hotshot* (MCA), nappy-haired dancehall loverman Shaggy had fans smiling and waving their arms throughout his 45-minute opening set. "Where my angels at?" he yelled as an introduction to "Angel," then brought a young girl out of the audience and serenaded her on stage. Things got a little more mischievous during the players' anthem "Wasn't Me" (specifically, the flamboyant gyrations and extra snare hits that accompanied the lyric "bangin' "), but for the most part Shaggy delivered the kind of wholesome family fun Backstreet fans have come to expect.

— Sean Richardson

BRUCE MYREN

PRIDE IN BEING A BIG WOMAN: *the Gossip's Beth Ditto wore a tight and gauzy piece of black lingerie to show off her Roseanne physique.*

THE GOSSIP: GET YOUR YA-YAS OUT

The band who took the stage in the 11:30 p.m. headlining slot upstairs at the Middle East a week ago Tuesday certainly looked the part of young, idealistic, bohemian love punks from the indier-than-thou mecca of Olympia-ya-ya-ya, as Courtney Love derisively christened the Washington capital and cool college town on the Hole album *Live Through This*. The tall, lanky, mop-topped guitarist had his face hidden behind a pair of blocky black Jerry Lewis geek glasses and a white paper dust mask that brought to mind some sort of Devo experiment gone wonderfully awry. The overactive, overweight singer had packed herself into a tight and gauzy piece of black lingerie that showed off her Roseanne physique in a playful manner that was obviously intended to politicize her pride in being a big woman. And the drummer, the only other person on stage playing an instrument, wore an unwavering deadpan expression that complemented her matching basic black skirt and ensemble as she brashly bashed her way from song to song around a modest-sized kit.

But the blooze-soaked, reverb-drenched, Link-frayed tone of Nathan Howdeshell's garageland guitar, coupled with singer Beth Ditto's natural knack for taking the same unhinged Polly Styrene intensity that riot grrrls have been borrowing from X-Ray Specs since the early '90s and grounding it in the gutsy, growling R&B stylings of a Big Mama Thornton, belied the Gossip's formative ties to another regional variety of roots-based punk. In fact, two years ago the Gossip picked up and moved from Searcy, Alabama, to Olympia, where, to borrow one of Lux Interior's better boasts about the Cramps, they've slowly but surely established themselves as the hottest thing from the Northwest to come out of the Southeast. Sleater-Kinney took the Gossip on tour last year, and earlier this year the trio brought their dancer along to open for the much hyped indie duo the White Stripes downstairs at the Middle East.

The Gossip nearly stole that show, thanks to the hot-wired immediacy of the playing by Howdeshell and drummer Kathy Mendonca and the revolutionary zeal and self-depreciating sense of humor Ditto brought to her sassy brand of grrrl-power proselytizing. This time around she kept the heavyweight jokes to a minimum and instead focused on breaking down the old barrier between band and audience by bringing one girl up on stage to dance and taking a trip or two into the pit with the microphone to encourage a little crowd participation. This had the intended effect — it was hard not to feel as if you'd been let in on one of those precious little rock-and-roll secrets that are as fleeting as they are rare.

— Matt Ashare

THE CONTINENTAL DRIFTERS: INVITING THE WORLD

"What's this band sound like?" asked a passer-by at T.T. the Bear's Place on seeing the Continental Drifters' name on the chalkboard. "Rock band from New Orleans," replied the guy standing outside the club. "Lots of songs, lots of voices. If you like music, you'll like them."

Sure, it's odd that a member of the Drifters — in this case, singer/keyboardist Peter Holsapple, who was resting outside T.T.'s before the show — still has to explain what his band sound like. But his description is as good as you'll get, since the Continental Drifters — after 10 years, three albums, a dozen-odd personnel changes, and a move from Los Angeles to Louisiana — have outgrown the "roots-rock" tag. They write resonant songs, sing beautifully, and change styles with every other song; and they're so damn informal about it. This is a band who want to bring the world into their living room.

They wound up playing two area shows last weekend, Saturday at T.T.'s and Sunday at the newly opened Narrows Center for the Arts in Fall River (a converted mill located about four blocks from the site of Lizzie Borden's famous ax work). A homecoming of sorts for singer Susan Cowsill (who grew up with her singing family in nearby Newport), the Fall River show had more of the living-room vibe. It started acoustically, with Holsapple playing accordion and Cowsill dancing with some toddler cousins up front. During a cover of Richard Thompson's "You're Gonna Need Somebody" the band took a short pause, picked up electric instruments, and shifted into loud-rock mode, with Robert Maché getting in some serious ax work of his own.

At T.T.'s they were battling the elements, with Holsapple getting hit by food poisoning (thus singing less than usual) and feedback problems derailing a couple of songs. But the two shows had many of the same peaks, including Holsapple's punk-with-washboard "Don't Do What I Did" and guitarist (and Bangle) Vicki Peterson's defiant rocker "Na Na." The *a cappella* break on Peterson's "Watermark" and Cowsill's ballad "Snow" were both lump-in-throat material. And in a nice bit of synchrony, bassist Mark Walton sang "Tomorrow's Gonna Be" — a spooky, Southwestern-style tune about late-night bar crawls — just as T.T.'s was announcing last call.

Bill Janovitz has been a busy guy lately. Along with playing the occasional Buffalo Tom gig, he's wrapped up an acoustic solo album that's being released on Spin Art next month. And he's got another album's worth of as-yet-unrecorded songs for his new band, Crown Victoria. During Saturday's opening set at T.T.'s, those songs ranged from sounding a little like Buffalo Tom to sounding (on the churning "Fireworks on TV") exactly like Buffalo Tom. The difference is more in arrangement, with Crown Victoria abjuring BT's full-throttle approach in favor of fully integrated keyboards, harmonies, and Janovitz's *Sticky Fingers*–era Stones roots.

— Brett Milano

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Border crossings

The imaginary lines of Lila Downs

Frequencies
by Josh Kun

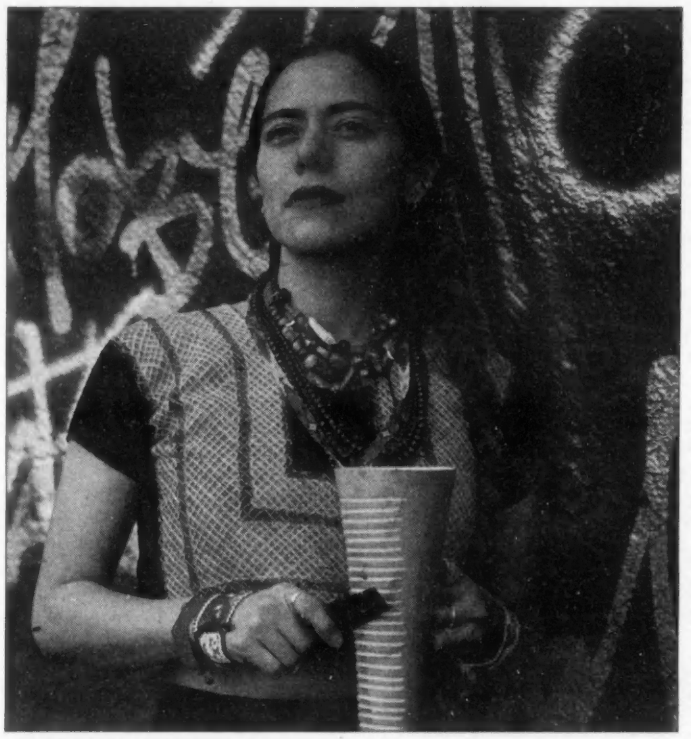
Susan Sontag began her recent acceptance speech for the Jerusalem Prize, which is awarded annually to a writer who examines the relationship between freedom and individuality, by talking about words. She spoke of how words are never just words, especially words that are big and over-arching and general. These words, she said, can come to "resemble rooms or tunnels. They can expand or cave in." Because they mean so much, they can end up meaning so little.

She gave as an example "peace," a word that can mean either victory or defeat depending on who employs it and who it is employed against. It is of course no coincidence that she offered her comments in the Middle East, at yet another moment of crisis in the Israeli/Palestinian conflict. Such moments force us to re-evaluate how the world becomes narrative, how society is transformed by the language that pretends to represent it; and Sontag's speech reads like a treatise on words in a time of emergency.

"Border" is a word that has become both room and tunnel, and it's being spoken now more often than ever as a state of emergency continues in the US-Mexico borderlands — a place that has itself come to resemble a graveyard. Some might balk at the idea that we have a border war, but all the signs are there. The 14 migrants from Cuatro Caminos who in May died in the desert sun in Arizona are only the most recent of casualties.

The US government has blamed the coyotes for those deaths, but it should blame itself for making the border crossing a trek toward inevitable death under a merciless sun. We have increasingly made the Border Patrol into an arm of the national-defense industry. The central communications unit that monitors border traffic is located on an Air Force base, and the latest sci-fi border-patrol technologies — infrared scanners, digital fingerprinting, footfall detection magnets — were all developed during Vietnam.

The special June 11 issue of *Time* magazine suggested that perhaps there is no war, that the "border" may be vanishing. "How much has to cross a border before it might as well not be there at all?", Nancy Gibbs asks in her lead article, and it's a fair question, but just because more goods, people, culture, ideas, and sounds are crossing back and forth does not mean that the border will cease to exist. These people and things cross because the border does exist, because it exists more and more, claiming more and more lives. First it's a line in the sand, then a fence, then a bigger fence, then a wall, then a bigger wall.



WORDS THAT HURT: *Downs's new album documents the war on the Mexican-American border.*

Border (Narada), the new album from Anglo-Oaxacan singer Lila Downs, seems at first to subscribe to the vanishing-border idea. She begins by calling the border "an imaginary line," but we quickly see that for the migrant characters of her songs the line is imaginary because they wish it were, because the brutal reality of it forces them to pray for its disappearance. The border of *Border* is anything but vanishing; it may be, as the *Time* articles suggest, its own country, but as Downs sings on "Sale Sobrando," it is a country where justice does not matter, where "blood flows from those who have been sacrificed." Even on "Tránsito," which is about movement and flow, the border persists. When it rains in the song, it rains dust, it rains with the "cries of millions, their enchantments and frustrations."

Like Sontag's "peace," Downs's "border" is both victory and defeat — defeat for the migrants crushed by their dreams to cross it, victory for the border patrol that stops them. The new Learning Express prep guide for the Border Patrol Exam — offered monthly and taken by 25,000 people each year — tests you on your commitment to defeating illegal immigration. Applicants are tested on their language skills and on their "logical reasoning." As the exam guide explains it, "The border patrol has to be very intelligent. He or she has to be skilled in the identification of illegal papers."

On one practice exam provided in the prep guide, applicants are asked to translate lines like "He shot (an escaped girl)," "The river is an enemy," and "The enemy spy had to injure the loyal guard." These are the words of the border patrol. These are their rooms and tunnels that expand and cave in, that cover and crush those who wait for the day when their words will be the words that matter. ■

Cut!

What if we don't want to hear your outtakes?

Smallmouth
by Douglas Wolk

We're sorry. We really are. We didn't think it was going to come to this. But it has, and there's nothing to do but present a manifesto. The problem, of course, is that expanded reissues of classic albums have finally gotten out of hand. It starts innocently enough: there's always something sort of worthwhile on the cutting-room floor, and it doesn't seem to hurt to stick it on the reissue. Before you know it, though, every album you like metastasizes into a boxed set. These are our demands:

1) Leave record collecting to record collectors. If you want to put a song on an album, put it on the first time around. If you feel like sticking some extra stuff on singles, that's cool. Compilations of rarities and B-sides are fine things too. But don't spoil your finely calibrated album by issuing it on CD first as is, then as a pricy reissue with a bunch of bonus tracks, then as a pricier reissue with the outtakes sprawling onto a second disc. Elvis Costello, are you listening?

2) Edited performances are edited for a reason: leave them alone. You will never find a bigger James Brown fan than Smallmouth. We cherish his every utterance. So why are we so disappointed by the "Deluxe Edition" of *Live at the Apollo Volume II* (Polydor), a new double-CD version of the wall-shaking 1967 album that reinstates half an hour missing from the original double LP? Simply because the half-hour wasn't missing the first time around: it was deliberately cut. The Godfather was at a weird crossroads in his career when he recorded it, a few weeks before the release of "Cold Sweat": he was on the verge of a funk breakthrough (the hammering, sweating medley that introduced "There Was a Time" points straight at it), but he was also trying very hard to go Vegas — There are earnest covers of "I Wanna Be Around" and "That's Life." And, mostly, he was playing to the crowd: dancing, falling to his knees, bantering with the band. That sort of thing goes over great on stage, but someone wisely excised a lot of it to tighten up the LP version. Now it's back, and it's brought some serious slack to a once-great album.

CHARLES SAWYER

EDIT, PLEASE: *by "restoring" lesser material, mugging, and stage patter, the producers of* Live at the Apollo Volume II *have ruined a classic album.*

3) If you give it to us twice, make sure you give it to us once. Another "Deluxe Edition," Bob Marley and the Wailers' *Catch a Fire* (Tuff Gong/Island), signals a potentially disastrous development: the album as we know it on one disc, the "unreleased original Jamaican versions" (the same album with fewer overdubs and two more songs) on another. Fortunately, there's also an undeluxe one-disc version with the additional songs appended at the end; forcing people to pay for the same record twice in the same package would just be provocation. Neil Young (the person reported to be responsible for including most of Buffalo Springfield's first two albums twice in their forthcoming Rhino release *Box Set*), are you listening?

4) Don't be afraid to cut. Hollywood is abuzz right now over the anonymous genius who's been circulating the homemade *Star Wars: The Phantom Edit*, which is shorn by 20 minutes and largely de-Jar-Jar-ed. When will pop stars catch on? Consider what a well-constructed greatest-hits album can do for the reputation of an artist with an uneven catalogue — think of Marley, or even David Bowie. It's certainly a tonic for classic hip-hop acts, whose catalogues define "uneven." Digital Underground's new greatest-hits *No Nose Job* (Tommy Boy) isn't just the best album of their career, it makes all their other albums irrelevant, even with its dodgy remixes and heavy selection from their mid-'90s decline. No bad songs, no skits, just one floorshaker after another — nothing worthy is missing. We will even go out on a limb and say that Eric B. & Rakim's budget-line, 11-track *The Best of Eric B. & Rakim: The Millennium Collection* (Hip-O) makes the four original albums by the greatest rap duo obsolete. It may be time to return to the forgotten music-biz practice of replacing a chunk of an artist's catalogue with a single-disc abridgment — a salvage operation rather than a greatest-hits. The drinks will be on us the day that artists start to release special "Contracted Editions" of their lesser records. And we will buy the 45-minute version of Nine Inch Nails' *The Fragile* for all our friends. ■

Metallic KO

Iggy Pop's new values

BY CARLY CARIOLI

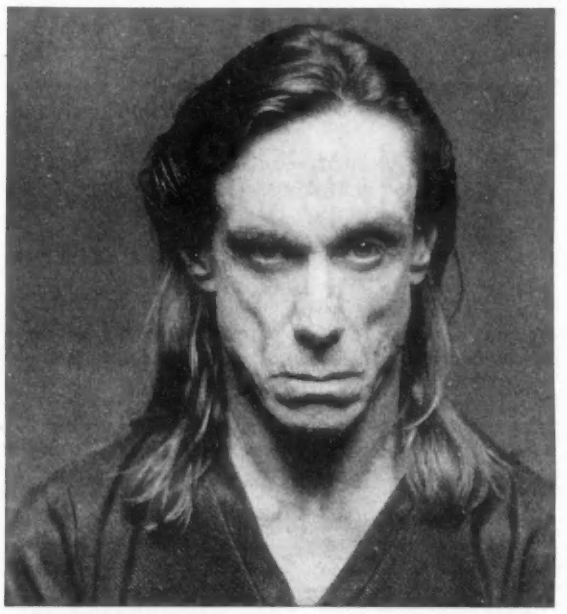
So I guess the quickest way to the point is to inform you that Iggy Pop has made a heavy-metal album called *Beat 'Em Up* (Virgin, due in stores this Tuesday). You guys remember Iggy, right? Last album was fulla ballads? Did a duet a few years back with frog-pop chanteuse Françoise Hardy? Anyway, we could argue about it, but *Beat 'Em Up* is Iggy's first metal album, though there are people who would call the Stooges' albums metal, or maybe say *New Values* was metal. Nope nope nope.

We know this is a metal album because of the second song, "L.O.S.T." You can barely hear Ig on it, but the guitars are HUGE. There must be 30 or 40 of them, all playing the same stereo-shuddering staccato-metronome jackhammer rhythm-guitar crunch, maybe the coolest-sounding Godzilla-fretting-subway-rails kerchunck-kachunk since Metallica cut their hair. Metal kids will hear it and know that it's indisputably metal. And then they'll wonder, like the rest of us, what the hell is it doing on an Iggy Pop album.

There are several possible answers. One is that *Beat 'Em Up* is a comedy album. Two of the three persons I've played it for have cracked up at some point during "L.O.S.T." — me too, though whether I was laughing with Iggy or at him, or just from sheer nervous amazement, I couldn't tell you. It's probably got something to do with knowing that Iggy is, has always been, a sissy — even at his most feral, rolling around in glass, even sinewy and pumped up the way he's gotten in his old age, he's a total poof. Ever seen him on stage miming that he's gonna punch someone? Looks like a five-year-old girl! So here's the title track: Iggy's thin, reedy threat ("Ya gotta beat 'em, beat 'em beat 'em up") is overwhelmed by a Biohazard-style hooligan shout-along ("BEAT 'EM UP!"). Nobody listening to the song, not even your grandmother, is gonna be too worried about the old man throwing haymakers, but you may be worried about what his new friends could do to you.

Machismo is one of Iggy's longest-running gags — remember *New Values*' "Five Foot One"? — and *Beat 'Em Up* has plenty of laughs whenever Coach Pop works up a sermon for his new team. Like on the power ballad "Football": "I'm a football, baby/Rollin' round the field/I've been passed and fumbled/Till I don't know what I feel/Everybody's the same/Little footballs, too/Settin' up the play/And tryin' to score." It's even better when Ig gets all somber and maudlin. "We're kicking each other, baby," he moans, "Right where it hurts." Later on he tries to boost club morale with a ditty called "Go for the Throat," but he ends up screaming hysterically, like an enraged soccer mom whose daughter just got yellow-carded.

Which isn't to say that he can't still muster up something hideous and primal. We're floating along toward the end of *Beat 'Em Up* and he's having an infantile violent outburst. We know that's what he's doing because that's what he's yelling: "INFANTILE! VIOLENT! OUTBURST!" Then he lets loose a banshee wail more unnerving than any he's uttered since the opening moments of the Stooges' "TV Eye," in 1970. He follows it up by howling the name of the song — which might also be the mantra of the album it appears on — over and over and over: "DRINK NEW BLOOD! DRINK NEW BLOOD! *DRINK NEW BLOOD*!"



FIVE FOOT ONE: *machismo is one of Iggy's longest-running gags, and* Beat 'Em Up *has plenty of laughs.*

Surely this is where Iggy belongs: playing the Stooge, the Idiot, to the hilt, blurring the lines between satire and self-righteousness, genius and folly. In the face of such a calling, it hardly seems worth mentioning that most of *Beat 'Em Up*'s 72 minutes has all the excitement of a fiftysomething trying to get himself kicked out of Wal-Mart.

And yet — and yet. You listen to the opening track, the most Stooges-like thing he's done since the Stooges, and you can't help being moved. The bass is cranked up and throbbing beyond reason, the guitars are so tinny you'd think Bowie was back there screwing everything up, there's maybe two chords, and Iggy reminds us, once again, that life is but a flimsy masquerade, a series of baffling disguises with no purpose other than to obscure a truth too horrible to reveal. Yet in the middle he gives us a glimpse behind the façade: "Complicated crushed-up disappointed squirming angry thrusting stabbing regretting starving greedy human alien beings, struggling down the street, up the alley, in the elevator, through the party to the office, in the bedroom . . . " And more: "Irony in place of balls, balls in place of brains, brains in place of soul — where is the soul? Where is the love? Where am I?!" ■

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off the record

HUMAN WARMTH: *Marty James as Scapegoat Wax turns out hip-hop with heart, and pop with no pretensions.*

pop

★★1/2 Rx Bandits, PROGRESS (Drive-Thru). Artful and ambitious are words not often used to describe SoCal ska punk. But that's the best way to describe Rx Bandits, who on their second Drive-Thru disc transcend the constrictive boundaries of the genre better than most of their contemporaries. Fond as the Bandits are of Sublime's lazy reggae beats and big rock-guitar riffs, they're also not afraid to dabble in introspective pop punk and spacy dub redemption songs.

And unlike your average skatepunk, singer Matt Embree has more than puppy love and potty humor on his mind. "Analog Boy" is an earnest piece of organ-laced social commentary along the lines of Bad Religion's "21st Century Digital Boy"; "In All Rwanda's Glory" is an island-flavored plea for human rights. Embree ditches the political in favor of the personal on "Status," a mellow showcase for his reggae-inspired vocals. The band spice up the disc with a variety of instrumental interludes that delve into ambient, funk, and even sparkly electro-pop (on the otherwise punked-up "Anyone But You"). They do overreach on occasion, but Rx Bandits are one ska-punk group who deserve to be taken seriously.

— Sean Richardson

(Rx Bandits open for Goldfinger and Reel Big Fish this Saturday, July 14, at Avalon. Call 617-423-NEXT.)

★★★ Widespread Panic, DON'T TELL THE BAND (Sanctuary). For improvisatory musicians it can be thrilling to explore technique in public: at best you dazzle the audience, and at worst they know you're not rehashing the same solo. Many rock bands who indulge in this jam spirit come off as if they were wading in melody and harmony, with no idea of where home is. But Athens's Widespread Panic craft seemingly freeform passages into actual songs. Britpop choruses crawl out from the meandering and murky psychedelia of "Imitation Leather Shoes." Crunchy blues rockers like "Give" and "Action Man" are jam-packed with an Allman Brothers–esque jazzy blues that doesn't impede the full-speed-ahead course of the rhythm section. The sextet excel at hazy twang: "Little Lilly," "Down," "Big Wooly Mammoth/Tears of a Woman," and "Don't Tell the Band" are lush and sprawling. The guitar break on "Little Lilly" is lyrical enough to seem composed, as if at that moment the soloist had stumbled upon a magical string of notes that functions as a song within a song. The unsuccessful experiments are the tumbleweed flamenco number "Casa del Grillo," which comes off like, "Hey, we can even do Latin groove," and a cover of fIREHOSE's "Sometimes," which has all the elements of '60s garage rock — spidery church-organ melodies, tinny guitars, and braying saxes — except for the most important one: ragged soul.

— Lorne Behrman

(Widespread Panic perform this Friday, July 13, at the FleetBoston Pavilion. Call 617-931-2000.)

★★★1/2 Sigur Rós, AGAETIS BYRJUN (Fat Cat). When the Icelandic band Sigur Rós performed their first New York concert last month, they were met with the type of fainting usually associated with heartthrob boy bands. Although the quartet might not boast quick-stepping dance moves or exploding stage props, they have become, in their own way, the 'N Sync of the hipster universe. After Radiohead invited them to open on their 2000 European tour, Sigur Rós became the subject of numerous magazine profiles, many year-end "Best of" lists, and a fierce record-label bidding war — even though they sing exclusively in Icelandic and an invented dialect called "Hopelandish."

This type of media fawning is usually a sign to stay far, far away (see: Chicks on Speed), but with its woozy beauty and epic shimmer, *Agaetis Byrjun* — their second full-length album, getting released here a full two years after it came out in their homeland — lives up to the hype. Building grand structures of gossamer guitar lines, elegant string swells, and patient piano arpeggios, Sigur Rós conjure up images of desolate Arctic landscapes, cold moonlit nights, and melancholy mornings. Their patient and languorous brand of art rock is humanized by lead singer Jon Thor Birgisson's misty, androgynous vocals — the sound of a tortured but idealistic soul set free to float in the æther. Sadness never sounded so good.

— Michael Endelman

JAM-PACKED: *Widespread Panic craft seemingly freeform passages into actual songs.*

★★★ Scapegoat Wax, OKEEBLOW (Grand Royal/Virgin). Quirky bedroom musicians are a dime a dozen in this MP3 age of do-it-yourself recording and the Internet. And Marty James, a/k/a Scapegoat Wax, is the latest lo-fi auteur to follow in Beck's pomo footsteps. Hailing from the small town of Chico, California, James forgoes irony and shtick on his second album but mirrors Beck's affinity for combining organic and electronic textures. The hip-hop-soaked *Okeeblow* is heavy with sampler-driven effects: off-kilter music loops, funky vocal snippets, programmed beats. But it's not quite a straightforward hip-hop affair. For every rhythmic rap, the album has a nod to classic pop-based songwriting; we get plaintive guitars, melodic harmonies, and smooth, rich vocals that sometimes recall the soulful croon Lenny Kravitz employs on his softer numbers. Indeed, despite its mechanical roots, *Okeeblow* resonates with a human warmth that complements generally affecting lyrics, as James broaches topics ranging from the serious (his mother, the homeless people living on his front steps) to the less weighty (the charmingly catchy ode to a woman he met in a former place of employment). It's hip-hop with heart, and pop with no pretensions.

— Annie Zaleski

reissues

★★1/2 Eugene McDaniels, HEADLESS HEROES OF THE APOCALYPSE (Label M). Eugene McDaniels was a product of his time — an iconoclast who didn't see any distinction between the discipline of the groove and the wild-ass freedom of the nutty yet provocative idea. *Headless Heroes of the Apocalypse*, first released in 1971, occupies a funky fringe backwater where soul, rock, R&B, and the protest song aligned with identity politics, theology, astrology, urban affairs, hallucinogenic drugs, and black revolution — an artistic attempt to make war on, rather than love to, the great Satan of Richard Nixon's America.

Four of the eight songs here actually succeed. The music is no nascent Funkadelic grab bag but focused, fluid jazz rock produced by Joel Dorn and recorded by players whose disciplined chops and gentility provide a potent contrast to the rage of McDaniels's black-hippie everyman. (McDaniels later found great commercial success writing "Feel like Makin' Love" for Roberta Flack.) "The Lord Is Back" in the opening song, but He's more than back: He's also "riding the rails to resurrection." The next track, "Jagger the Dagger," is a biting critique of Mick the Knife as a moth who danced too close to the flame at Altamont. "Lovin' Man" spends more time rolling with the zodiac than in the hay, and the near-10-minute closer, "The Parasite (for Buffy)," is a stale PC Indian lament as a 16-year-old Billy Joel might have presented it. But another song of outrage, "Freedom Death Dance," hits all its marks and might even sound like a standard in the hands of a Nina Simone or an Eartha Kitt.

— Wayne Robins

local

★★★ Pernice Brothers, THE WORLD WON'T END (Ashmont). Joe Pernice is a classic American singer/songwriter whose heart dwells in dark places and whose songs inhabit a fallen world. On this, the second Pernice Brothers album, and the first to come in the wake of his Sub Pop–released Chappaquiddick Skyline and Big Tobacco side projects (the latter of which was available only as an import in this country), Joe and his Northampton-based band allow a bit more light to penetrate their gloomy roots-based rock. It's the brightest-sounding album in the Pernice œuvre, even if it doesn't stray too far from his two favorite motifs, despair and total lack of redemption. On "Working Girls (Sunlight Shines)," sunny vocal harmonies offset ominous lyrics like "She scrawled on the restroom wall just to prove she was alive." "Flaming Wreck" is one of the disc's more-rockin' tunes, but it's still a meditation about dying in a fiery plane crash. And it too finds Pernice uttering a typically sanguine "goodbye to someone I never knew."

— Tim Haslett

classical

★★★★ Artis Quartett Wien, ANTON WEBERN: COMPLETE WORKS FOR STRING QUARTET AND STRING TRIO (Nimbus). Like the string quartets of Beethoven and Bartók, the music that Anton Webern (1883-1945) wrote for the genre spanned almost his entire career. Although small, this body of work charts not only his own artistic path but the direction of European music through the first half of the 20th century. The lush chromaticism of his early, unpublished works gives way to the fierce mood swings of the Opus 5 *Five Pieces* and the tremendous concision of the Opus 9 *Bagatelles*. The music that he wrote in his final creative phase, uncompromisingly austere and aphoristic, seems to disappear before it's even really there. Entire moods and atmospheres are expressed within a single whispered note. No wonder that his teacher, Arnold Schoenberg, asked in a preface to one of Webern's works, "Does the musician know how to play these pieces? Does the listener know how to receive them?"

On the evidence of this new release the answer to the first question is yes. The Artis Quartett gives the kind of passionate, highly intelligent performances with which Pierre Boulez has lately been championing Webern's music. This youngish Viennese ensemble captures all the contradictory aspects of Webern's musical character. The readings of the *Pieces* and the *Bagatelles* are wonderfully transparent, allowing you to hear Webern's full range of coloristic effects, but they capture just as well the sparse, fragile beauty of the late works for trio and quartet. And Artis's playing of the youthful works is full of that fin-de-siècle melancholy so lacking in the Emerson String Quartet's recent Webern collection. With excellent sound and well-written program notes, this recording might just help us to answer yes to Schoenberg's second question as well.

— David Weininger

television

THURSDAY

8:30 (2) Basic Black: *A Conversation with Melvin Van Peebles.* Insights on African-Americanism from the man who wrote, directed, and headlined the uproarious 1971 movie *Sweet Sweetback's Baadasssss Song* and went on to be a playwriting stock trader. To be repeated tonight at 5:30 p.m., on Saturday at 6 p.m., and on Sunday at 5 p.m. (Until 9 p.m.)

9:00 (2) Evening at Pops. Broadway stuff from guests Martin Short, Craig Bierko, and Rebecca Luker. To be repeated tonight at 3 a.m. on Channel 44, and on Sunday at 5 a.m. (Until 10 p.m.)

10:00 (2) Mystery: *Heat of the Sun: Hide in Plain Sight*, part two. More atmospheric sleuthing from 1931 Nairobi. To be repeated on Sunday at 4 a.m. (Until 11 p.m.)

Midnight (2) 42 Up (movie). Repeated from last week. Filmmaker Michael Apted grows older along with the subjects of his 1964 anthology of seven-year-old-kid profiles, *7 Up*. Another few years, another round of interviews (mixed in with clips from past check-ins) as the serial-documentary stars hit middle age. (Until 2:30 a.m.)

FRIDAY

7:00 (25) Baseball. The Sox versus the New York Mets.

8:00 (44) Independent Lens: *Wannabe: Life and Death in a Small Town Gang.* The small town is somewhere in Wisconsin, and the gangsters are white punks who'd last about five minutes on the streets of New York or Chicago. Nevertheless, mindless violence is a universal concept. (Until 9 p.m.)

9:00 (44) The End of a Nation. A guide to fighting back against ignorant racist bastards. The story of how a lawsuit brought down the infamous Aryan Nation. (Until 10 p.m.)

10:00 (44) Afghanistan: Captives of the Warlords. Journalist Arthur Kent reports on the current unfortunate condition of Afghanistan after years of violent turmoil that resulted in power's falling into the hands of the radical Taliban faction. (Until 11 p.m.)

SATURDAY

11:30 a.m. (44) Fast, Cheap, and Out of Control (movie). Repeated from last week. Errol Morris's indescribable masterpiece. Just watch it. (Until 1 p.m.)

1:00 (25) Baseball. The Sox versus the New York Mets.

1:30 (7) Basketball. The Los Angeles Sparks versus the Washington Mystics.

7:00 (44) Gormenghast, parts one and two. Repeated from last week. Both halves of an epic-scale adaptation of Mervyn Peake's post-WW2 fantasy trilogy. A tale of the ancient family of Something living in the ancient kingdom of Someplace. We tried to watch some of it last week and found it to be infantile, nonsensical, overacted, oblique, incomprehensible, and generally stupid. We're willing to bet few viewers survived the first 10 minutes. Starring Christopher Lee, Stephen Fry, Neve McIntosh, Jonathan Rhys-Meyers, Fiona Shaw, Phlegmonk the Coughing Walrus, and a lot more. To be repeated on Sunday at 9 a.m. (Until 11 p.m.)

8:00 (7) Jurassic Park (movie). Beating a Dead Dinosaur Dept. In the hope of drumming up some interest for the soon-to-open/can't-be-any-good *third* edition of this overblown 1993 Michael Crichton adaptation. Sam Neill takes on a herd of monsters from the past with the help of Laura Dern, Jeff Goldblum, and Richard Attenborough. Pretty lame. (Until 11 p.m.)

9:00 (5) Escape from L.A. (movie). Kurt Russell confronts the underclass of a nightmare-vision future when he sets out to retrieve a secret weapon from the Los Angeles penal colony. A 1996 dud from John Carpenter. With A.J. Langer, Steve Buscemi, and Pam Grier. (Until 11 p.m.)

11:00 (44) The Lathe of Heaven. The excellent 1980 adaptation of Ursula K. Le Guin's fantasy-like (but not offputting) sci-fi yarn about dreams and their consequences. Bruce Davison stars. To be repeated on Sunday at 3 p.m. on Channel 2. (Until 1 a.m.)

Midnight (2) Austin City Limits. Featuring music from David Gray and Dar Williams.

SUNDAY

1:30 (25) Baseball. The Sox versus the Montreal Expos.

6:30 (44) The Fillmore. Ossie Davis narrates this look at how San Francisco's heavily African-American Fillmore district was almost destroyed by dumb redevelopment policies in the 1950s and '60s. (Until 8 p.m.)

8:00 (7) Legends of the Fall (movie). Director Edward Zwick's 1994 turn-of-the-century edition of *My Three Sons*, in which Brad Pitt and his brothers squabble over the love of a woman in Montana. With Anthony Hopkins, Aidan Quinn, and Julia Ormond. (Until 11 p.m.)

8:00 (44) A Day at the Races (movie). The Marx Brothers from 1937. Despite the title, the action focuses on a loony bin. Another Marxist comedy follows. (Until 9:50 p.m.)

hot dots
BY CLIF GARBODEN

9:00 (2) Masterpiece Theatre's American Collection: *Cora Unashamed.* Regina Taylor and Cherry Jones star in a version of Langston Hughes's saga of a young black woman in turn-of-the-20th-century Iowa facing the realities of death, abortion, and loneliness. To be repeated on Monday at 2 a.m. (Until 11 p.m.)

9:00 (4) To Live Again (movie). Bonnie Bedelia is a social worker charged with sorting out the damaged and culturally deprived mind of a young woman (Annabeth Gish), whose mother locked her in a closet for 16 years. A 1998 based-in-fact TV-movie. (Until 11 p.m.)

9:50 (44) A Night at the Opera (movie). From 1935, and possibly the funniest Marx Brothers film. Well, that's our opinion. (Until 11:30 p.m.)

MONDAY

9:00 (2) Queen Victoria's Empire: *Engines of Change* and *Passage to India.* Donald Sutherland narrates this four-part history of Queen Vicky's 64-year rule, which peaked when she oversaw a fifth of the planet's population. Featuring re-enactments and location footage detailing Victoria's life, her times, and her age's other influential figures — Gladstone, Disraeli, Livingstone, Rhodes, and Prince Albert. To be concluded on Tuesday starting at 9 p.m. (Until 11 p.m.)

9:00 (5) What We Did That Night (movie). Rick Schroder is released from jail and goes home to confront his dumb frat-head brothers about a college hazing incident that went sour. (Until 11 p.m.)

TUESDAY

8:00 (2) Secrets of the Dead: *Day of the Zulu.* The 1964 epic movie *Zulu*, with Stanley Baker and Jack Hawkins, has become politically incorrect, even though the colonized Zulu warriors defeat the overwhelming British forces. This documentary covers the background and the reality of that famous 1879 siege. (Until 9 p.m.)

8:00 (7) Spy TV. In the beginning — well, a long time ago anyway — there was *Candid Camera*, featuring Allen Funt and his team of pranksters entrapping unsuspecting citizens into harmless stunts. They rigged a mailbox to talk to passers-by, or asked a mechanic to fix a car with no engine. Sometimes they trained their hidden camera on someone just doing whatever he or she was doing — shopping, directing traffic, waiting in line. It was quaint, it was different, and it became an extremely popular part of our culture. After years of this, the *CC* stunts became more and more elaborate and contrived and, consequently, less interesting. Now, we have *Spy TV*, which in a manner of speaking builds on the *Candid Camera* legacy by arranging elaborate, victim-specific pranks. The background motif is an odd combination of revenge and reprimand; each stunt's subtext has something to do with bad habits — drives too fast, dates the wrong men — that have been brought to the *Spy TV* crew's attention by the target's friends. How they make these connections is the show's only secret. Whereas Allen Funt lurked in the shadows, filming his subjects from back rooms and parked cars, the *Spy TV* guys tool around the country in a giant broadcast van emblazoned with a *Spy TV* logo you could spot from space — a time-honored stealth technique they no doubt picked up from the KGB. Some of *Spy TV*'s stunts are darned slick — the Bill Clinton impersonator who picks a woman up in a bar, for example. But we smell a rat. We're willing to bet that there are retakes involved. The victims may not be in on the gags from the start, but the payoff scenes — just before the butt of the joke is told that he or she is on *Spy TV* — are transparently artificial. Watch closely and as often as not you'll see the alleged innocent crack a premature smile or toss the camera a self-conscious glance seconds before the "revelation." And no one ever asks the obvious question: "What the hell is *Spy TV*?" It takes the edge off. More interesting are the unexplained clips interspersed throughout the show, presumably culled from sister programs produced in countries without civil courts and/or much regard for human life. Our favorite featured some poor guy walking down a path beset by explosions. Ha-ha, look at that man, he thinks he's being strafed. German-TV humor meets Japanese-TV audacity. Can't wait until they combine that sensibility with the *Spy TV* situational approach and, say, film a compulsive gambler being kidnapped by legbreakers. Ha-ha! Look, Franz, he is locked in the trunk. (Until 9 p.m.)

8:30 (25) Murder in Small Town X. Milking a Dead Cow Dept. Ninety-minute debut of a new reality show that apparently involves murdering somebody. Kill Colonel Mustard! (Until 10 p.m.)

9:00 (2) Queen Victoria's Empire: *The Moral Crusade* and *The Scramble for Africa.* Our theory has always been that the Brits built their empire because they were desperate for a country that had good take-out food. The conclusion. (Until 11 p.m.)

WEDNESDAY

8:00 (2) Secrets of the Dead: *Murder at Stonehenge.* Archæologists discover a decapitated body in a shallow grave near Salisbury Plain and set out to construct a sacrifice scenario for the ancient Druids. To be repeated on Thursday at midnight. (Until 9 p.m.)

9:00 (2) Secrets of the Dead: *Catastrophe!* This tabloid-TV-like series continues by investigating the theory that a natural disaster triggered the Dark Ages. To be repeated on Thursday at 1 a.m. (Until 11 p.m.)

9:00 (4) Murder at 75 Birch (movie). Man kills wife; man's brother is also killed; man romances sister-in-law. Starring Melissa Gilbert and Gregory Harrison. (Until 11 p.m.)

9:00 (44) P.O.V.: *True-Hearted Vixens.* Documentary coverage of two women out to make the team in an all-female tackle-football league. (Until 10 p.m.)

THURSDAY

7:00 (25) Baseball. The Sox versus the Toronto Blue Jays.

8:30 (2) Basic Black: *A Conversation with Halle Berry.* Darren Duarte chats with actress/model Berry. (Until 9 p.m.)

9:00 (2) Evening at Pops. Diana Krall delivers romantic jazz standards and pianist Michael Feinstein plays some old movie tunes. (Until 10 p.m.)

10:00 (2) Mystery: *Heat of the Sun: The Sport of Kings*, part one. The second round of this well-done drama about a detective in 1930s Nairobi starring Trevor Eve and Susannah Harker. Some viewer posted comments on the Internet Movie Database Web site complaining that he can't follow the story because there are so many technical errors — by which he means they use an anachronistic rifle and such. Those of you (us) who neither notice nor dwell on such details will find this series charming nonetheless. (Until 11 p.m.)

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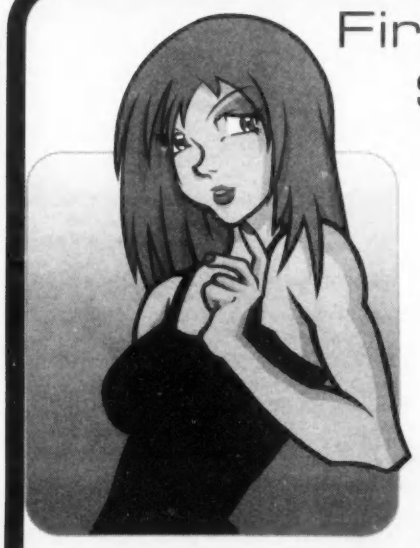

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film listings

Unless otherwise noted, all film listings this week are for Friday July 13 through Thursday July 19. Times often change with little notice, so please call the theater before heading out. Complete film-schedule information is always available on the *Boston Phoenix* Web site at http://www.bostonphoenix.com/.

boston

■ **ALLSTON CINEMA** (277-2140), 214 Harvard Ave.
Please call for times.
crazy/beautiful
Lara Croft: Tomb Raider

■ **CHERI** (536-2870), 50 Dalton St.
Atlantis: The Lost Empire: 12:30, 7
Bridget Jones's Diary: noon, 3, 6:45, 9:45
Pearl Harbor: 1, 5, 9
Pootie Tang: 1:30, 4:30, 7:30, 10:30
Swordfish: 3:30, 10

■ **COPLEY PLACE** (266-1300), 100 Huntington Ave.
No shows before noon on Sun.
Final Fantasy: 11 a.m., 1:40, 4:20, 6:50, 9:30
Legally Blonde: 11:05 a.m., 1:45, 4:15, 6:45, 9:35
The Score: 12:30, 3:45, 7, 10
A.I. Artificial Intelligence: 11:30 a.m., 3, 6:15, 9:25
Cats & Dogs: noon, 2:30, 4:50, 7:25, 10
Dr. Dolittle 2: 11:50 a.m., 2:05, 4:35, 7:15, 9:45
The Fast and the Furious: 10:45 a.m., 1:30, 4:10, 7:05, 9:50
Kiss of the Dragon: 10:30 a.m., 1:20, 4:05, 6:40, 9:15
Lara Croft: Tomb Raider: 11:15 a.m., 2:15, 5:10, 7:45, 10:20
Scary Movie 2: 12:15, 2:50, 5:30, 8, 10:30
Shrek: 10:40 a.m., 1:05, 3:15, 5:20, 7:35, 10:15

■ **FENWAY** (424-6266), 201 Brookline Ave.
Final Fantasy: 11:30 a.m., 2, 4:30, 7:15, 10; Fri.-Sat., 12:30 a.m.
Legally Blonde: 11:45 a.m., 2:30, 5, 7:30, 10; Fri.-Sat., 12:20 a.m.
The Score: 12:45, 3:30, 6:30, 9:20; Fri.-Sat., midnight
A.I. Artificial Intelligence: 12:30, 3:45, 7, 10:15; Fri.-Sat., 11:15
Baby Boy: 1:30, 4:45, 8; Fri.-Sat., 11, midnight; Sun.-Thurs., 10:45
Cats & Dogs: noon, 2:15, 4:30, 6:45, 9
crazy/beautiful: 2, 10:30
Dr. Dolittle 2: 12:15, 2:45, 10; Fri.-Sun., 5:15, 7:45; Mon.-Thurs., 5
The Fast and the Furious: 1:20, 4:20, 7:10, 9:50; Fri.-Sat., 12:15 a.m.
Kiss of the Dragon: 1:40, 4:10, 7, 9:40; Fri.-Sat., midnight
Lara Croft: Tomb Raider: 1:30, 4; Fri.-Sun., Tues.-Thurs., 6:50, 9:20; Mon., 10
Moulin Rouge: 4:45, 7:40
The Rugrats Movie: 10 a.m.
Scary Movie 2: 1, 3, 5, 7:20, 9:30; Fri.-Sat., 11:45, 12:30 a.m.
Shrek: 12:45, 3, 5:30, 7:50, 10:20

■ **MUSEUM OF SCIENCE**, Omni Theatre (723-2500), Science Park, Boston. Tickets $7.50, $5.50 for ages 3-11 and seniors; Tues.-Wed. at 7 p.m. or later, $5, $3 for ages 3-11 and seniors.
Journey into Amazing Caves: 10 a.m., noon, 2, 4, 6, 8; Fri.-Sat., 10
Shackleton's Antarctic Advénture: 11 a.m., 1, 3, 5, 7, 9

brookline

■ **CHESTNUT HILL** (277-2500), Rte. 9 and Hammond St.
Bridget Jones's Diary: 12:10, 2:20, 4:20, 7:30, 9:40
Cats & Dogs: noon, 1:50, 3:40, 5:30, 7:30, 9:20
Kiss of the Dragon: 12:20, 2:30, 5, 7:40, 9:45
Dr. Dolittle 2: 12:40, 3, 5:10, 7, 9:10
Memento: 12:30, 4, 7:10, 9:30
The Rugrats Movie: Wed., 10 a.m.

■ **CIRCLE CINEMA** (566-4040), Cleveland Circle.
Please call for times.
Final Fantasy
Legally Blonde
The Score
A.I. Artificial Intelligence
The Fast and the Furious
Scary Movie 2
Shrek

■ **COOLIDGE CORNER** (734-2500), 290 Harvard St.
The Anniversary Party: 2:30, 5, 7:45, 10; Sat., noon
Requiem for a Dream: Sat., midnight; Sun., noon
Songcatcher: 2:45, 5:10, 7:30; Sat.-Sun., 12:15; Sat.-Thurs., 9:45; Wed., no 2:45 show

cambridge

■ **BRATTLE** (876-6837), 40 Brattle St., Harvard Sq.
Fast Kine: Fri.-Sun., 5, 7:30; Sat.-Sun., noon, 2:30
The Million Dollar Hotel: Fri.-Sun., 10
It Happened One Night: Mon., 3:15, 7:15
Sullivan's Travels: Mon., 5:15, 9:45
Careful with **"Heart of the World":** Tues., 3:15, 7:30
Faust: Tues., 5:30, 9:45
The Golden Bowl: Wed., 4:15, 7, 9:45
Repulsion: Thurs., 3:15, 7:30
The Hunger: Thurs., 5:30, 9:45

■ **FRESH POND MALL** (661-2900), 168 Alewife Brook Parkway
Final Fantasy: 12:10, 3, 5:30, 8, 10:20
Legally Blonde: 1, 3:10, 5:50, 8:10, 10:30
The Score: 12:50, 4:30, 7:20, 10:15
Atlantis: The Lost Empire: 2:30, 7:30
Cats & Dogs: 12:20, 2:50, 5:10, 7:20, 9:30
crazy/beautiful: noon, 4:50, 10
Dr. Dolittle 2: 11:50 a.m., 2:20, 4:40, 7:40, 9:50
The Fast and the Furious: 1:10, 3:50, 6:50, 9:35
Kiss of the Dragon: 1:20, 4:30, 7:10, 10:30
Lara Croft: Tomb Raider: 12:30, 3:30, 6:40, 9:40
Scary Movie 2: 12:40, 3:30, 7:50, 10:10

■ **HARVARD SQUARE** (864-4580), 10 Church St.
Everybody's Famous: 12:10, 2:30, 4:45, 7, 10; Sat., 11:30
A.I. Artificial Intelligence: noon, 1, 3:15, 4:30, 6:30, 8, 9:45; Sat., 11
The Rocky Horror Picture Show: Sat., midnight
Sexy Beast: 12:30, 2:45, 5, 10; Fri., 7:30; Sat., 12:15 a.m.
Shrek: 1:15, 3:10, 5:15, 7:15, 9:30

■ **KENDALL SQUARE CINEMA** (494-9600), One Kendall Sq.
The Anniversary Party: 1:45, 4:25, 7:10, 9:55
Big Eden: 1:40, 4:30, 7:15, 10
The Closet: 2:40, 4:50, 7, 9:10; Sat.-Sun., 12:30
Divided We Fall: 3:55, 6:40, 9:35; Sat.-Sun., 1:10
Memento: 1:50, 4:35, 7:20, 10:05
Monty Python and the Holy Grail: 2:55, 5:10, 7:30, 9:45; Sat.-Sun., 12:40
The Princess and the Warrior: 4, 6:50, 9:50; Sat.-Sun., 1
Songcatcher: 2, 4:45, 7:40, 10:10
The Widow of St. Pierre: 1:30, 4:05, 6:45, 9:30

FEAR OF FLYING II: *Jeremy Davies is definitely getting a hug from Milla Jovovich before taking off from the roof of* The Million Dollar Hotel, *at the Brattle.*

suburbs

■ **ARLINGTON**, Capitol (781-648-4340), 204 Mass. Ave.
Bridget Jones's Diary: 11:40 a.m., 1:40, 3:40, 5:40, 7:40, 9:40
Evolution: 11:35 a.m., 1:40, 3:45
Left Luggage: 11:35 a.m., 1:35, 3:35, 5:35, 7:50, 10:10
Moulin Rouge: 11:25 a.m., 2, 4:50, 7:25, 9:55
Our Song: 5:30, 7:30, 9:50
The Road Home: 5:45, 7:35, 9:45
The Tailor of Panama: 11:45 a.m., 2:05, 5:25, 7:45, 10
The Trumpet of the Swan: 11:30 a.m., 1:30, 3:30

■ **BEVERLY**, Cabot Street Cinema (978-927-3677), 286 Cabot St.
The Golden Bowl: Fri.-Sat., Mon.-Wed., 5:15, 8; Sat., Wed., 2
One Night at McCool's: Thurs., 5:30, 8

■ **BRAINTREE**, General Cinema (781-848-1070), South Shore Plaza
Legally Blonde: 12:10, 2:50, 5:20, 7:45, 10:10
The Score: 12:15, 4, 7, 10
A.I. Artificial Intelligence: noon, 3:15, 6:55, 10:05
Atlantis: The Lost Empire: 11:50 a.m., 4:50
Cats & Dogs: 11:45 a.m., 2, 4:15, 6:50, 9
crazy/beautiful: 9:40
Dr. Dolittle 2: 12:05, 2:40, 5:05, 7:20, 9:35
The Fast and the Furious: 11:20 a.m., 2:20, 5:10, 7:40, 10:15
Kiss of the Dragon: 11:55 a.m., 2:35, 5, 7:30, 9:55
The Rugrats Movie: Wed., 10 a.m.
Shrek: 11:30 a.m., 2:15, 4:40, 6:45, 9:10

■ **BURLINGTON**, General Cinema I-X (781-229-9200), Middlesex Turnpike, off Rte. 128 Exit 32B
Final Fantasy: 11:30 a.m., 2, 4:30, 7:05, 9:40
Legally Blonde: 12:15, 2:40, 5, 7:20, 9:50
The Score: 1, 4, 7:15, 10:05
A.I. Artificial Intelligence: noon, 3:30, 6:55, 10:05
Atlantis: The Lost Empire: 11:40 a.m., 2:10, 4:35, 7
Cats & Dogs: 11:45 a.m., 2, 4:15, 6:50, 9:15
Dr. Dolittle 2: 12:10, 2:35, 4:45, 7:10, 9:30
The Fast and the Furious: 11:50 a.m., 2:20, 4:50, 7:35, 10:10
Kiss of the Dragon: 12:30, 2:50, 5:15, 7:45, 10:10
Pearl Harbor: 9
The Rugrats Movie: Wed., 10 a.m.
Shrek: 12:45, 3, 5:15, 7:30, 9:35

■ **DANVERS**, Liberty Tree Mall, Sony Theatres (978-750-9019), 100 Independence Way
Final Fantasy: 10:45 a.m., 11:45 a.m., 1:30, 2:30, 4:15, 5:15, 7, 8, 9:45, 10:45; Fri.-Sat., midnight
Legally Blonde: 11:10 a.m., 12:10, 1:55, 2:55, 4:40, 5:30, 7:20, 8:20, 10, 11; Fri.-Sat., 12:20 a.m.
The Score: 12:30, 1:20, 3:35, 4:35, 6:40, 7:40, 9:50, 10:35
A.I. Artificial Intelligence: 12:20, 3:40, 6:50, 9:30, 10:15; Fri.-Sat., 12:30 a.m.
Atlantis: The Lost Empire: 11:30 a.m., 2, 4:30, 7:05
Cats & Dogs: 10:30 a.m., 11:15 a.m., noon, 1, 1:45, 2:15, 3:30, 4, 4:45, 5:45, 6:30, 8:15, 9, 10:30; Fri.-Sat., 11:15
crazy/beautiful: 1:40, 6:35; Fri.-Sat., 11:40
Dr. Dolittle 2: 11:05 a.m., 1:35, 4:05, 6:20, 8:40; Fri.-Sat., 11:30
The Fast and the Furious: 11:55 a.m., 2:40, 5:25, 8:05, 10:50
Kiss of the Dragon: 12:40, 3:10, 4:10, 5:40, 7:10, 8:10, 9:20, 9:40, 10:40; Fri.-Sat., 12:10 a.m.
Lara Croft: Tomb Raider: 11:25 a.m., 2:20, 5, 7:45, 10:20
Pearl Harbor: 11:40 a.m., 3:45, 7:30
Scary Movie 2: 1:10, 2:10, 3:20, 4:20, 5:50, 6:45, 7:50, 8:50, 9:55, 10:55; Fri.-Sat., 12:05 a.m.
Shrek: 11 a.m., 1:25, 3:50, 6:10, 8:30

■ **DEDHAM**, Community Theatre (781-326-1463), 580 High St.
Sexy Beast: 5, 7:15, 9:30; Sat.-Sun., Wed., 12:45, 3
Songcatcher: 4:45, 7, 9:15; Sat.-Sun., Wed., 12:30, 2:35

■ **DEDHAM**, Showcase 10 (781-326-4955), 950 Providence St.
Please call for times.
Final Fantasy
Legally Blonde
The Score
A.I. Artificial Intelligence
Atlantis: The Lost Empire
Baby Boy
Cats & Dogs
crazy/beautiful
Dr. Dolittle 2
The Fast and the Furious
Pootie Tang
Scary Movie 2
Shrek

■ **FRAMINGHAM**, General Cinema (508-628-4400), 22 Flutie Pass, off Worcester Rd., Rte 9
Legally Blonde: 11:45 a.m., 2:15, 4:45, 7:30, 10
The Score: 1, 4, 7:15, 10:15
A.I. Artificial Intelligence: noon, 3:15, 7, 10:15
Atlantis: The Lost Empire: 11:30 a.m., 2, 4:30, 7
Cats & Dogs: 11:30 a.m., 12:15, 1:45, 2:30, 4:15, 5, 6:45, 7:30, 9, 9:45
Digimon: The Movie: Wed., 10 a.m.
Dr. Dolittle 2: 11:30 a.m., 2, 4:30, 7, 9:30
Lara Croft: Tomb Raider: noon, 2:30, 5, 7:45, 10:30
Memento: noon, 2:30, 5, 7:45, 10:30
Moulin Rouge: 12:30, 3:30, 6:45, 9:45
Pearl Harbor: noon, 4, 8
The Rugrats Movie: Wed., 10 a.m.
Sexy Beast: 12:30, 3, 5:30, 8, 10:15
Scary Movie II: 11:45 a.m., 12:30, 2:15, 3, 4:45, 5:30, 7:15, 8, 9:30, 10:30
Shrek: 11:45 a.m., 2:15, 4:45, 7:15, 9:30
Swordfish: 9:15

■ **HINGHAM**, Loring Hall Cinema (781-749-1400), 65 Main St.
A.I. Artificial Intelligence: 7, 9:45; Fri.-Sun., 4

■ **LEXINGTON**, Flick (781-861-6161), 1794 Mass. Ave.
Memento: 1:30, 7:10
Sexy Beast: 1, 3, 5, 7, 9
The Widow of St. Pierre: 4, 9:30

■ **MAYNARD**, Fine Arts Theatre (978-897-8100), 19-21 Summer St.
Legally Blonde: 1, 3, 7:05, 9:05
A.I. Artificial Intelligence: Fri.-Sat., 6:55, 9:35; Sat.-Sun., 2; Sun.-Thurs., 7:30
Cats & Dogs: Fri.-Thurs., 1, 3, 5, 7:05; Fri.-Sun., 9:05

■ **NATICK**, Sony Theatres (781-237-5840), Rte. 9, opposite Shopper's World
Final Fantasy: 1, 1:45, 3:45, 4:30, 6:30, 7:15, 9, 9:45
crazy/beautiful: 2, 4:45, 10
The Fast and the Furious: 1:30, 4:15, 7, 9:30
Kiss of the Dragon: 1:15, 2:15, 4, 5, 6:45, 7:45, 9:15, 10:10
Pootie Tang: 7:30

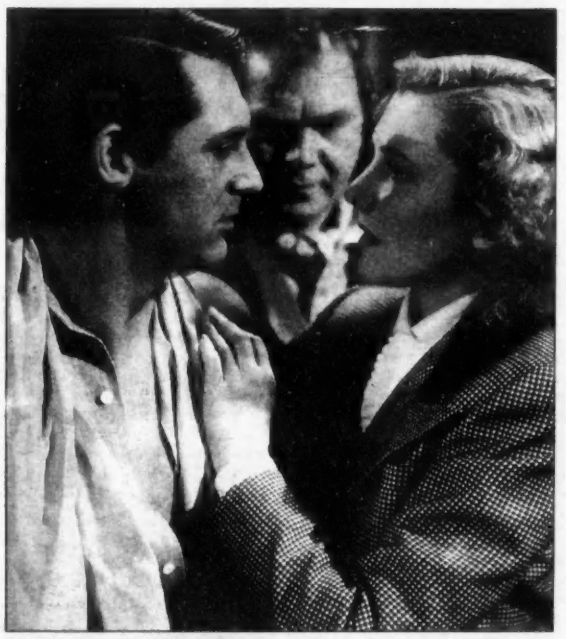
■ **NEWBURYPORT**, Screening Room (978-462-3456), 82 State St.
Keep the River on Your Right: Fri., 6:30, 8:45
The Circle: Sat., 4:25, 6:35, 8:45; Sun.-Thurs., 7:30; Sun., 5:20

■ **NEWTON**, West Newton Cinema (964-6060), 1296 Washington St.
No shows before 12:30 Fri., Mon.-Thurs.
The Anniversary Party: 10:50 a.m., 1:25, 4, 6:40, 9:10
Atlantis: The Lost Empire: 10:50 a.m., 12:50, 2:50, 4:45, 7
The Closet: 11:30 a.m., 2:10, 4:40, 7:10, 9:15
Divided We Fall: 11 a.m., 1:35, 4:10, 6:50, 9:15
The Road Home: 1:50, 7:15
Sexy Beast: 11:20 a.m., 2, 4:30, 7:10, 9:10
The Widow of St. Pierre: 11 a.m., 4:10, 9:15
With a Friend like Harry . . . : 9:10

■ **QUINCY**, Quincy Cinema (773-5700), 1585 Hancock St.
Please call for times.
Final Fantasy
Legally Blonde
The Score
A.I. Artificial Intelligence
Cats & Dogs
Dr. Dolittle 2
The Fast and the Furious
Scary Movie 2

■ **RANDOLPH**, Showcase Cinema (781-963-5600), Rte. 139.
Please call for times.
Final Fantasy
Legally Blonde
The Score
A.I. Artificial Intelligence
Atlantis: The Lost Empire
Baby Boy
Cats & Dogs
crazy/beautiful
Dr. Dolittle 2
The Fast and the Furious
Lara Croft: Tomb Raider
Pearl Harbor
Scary Movie 2
Shrek

■ **REVERE**, Showcase Cinema (781-286-1660), Rte. 1 and Squire Rd.
Please call for times.
Final Fantasy
Legally Blonde
The Score
A.I. Artificial Intelligence
Atlantis: The Lost Empire
Baby Boy
Cats & Dogs
crazy/beautiful
Dr. Dolittle 2
The Fast and the Furious
Kiss of the Dragon
Lara Croft: Tomb Raider
Pearl Harbor
Pootie Tang
Scary Movie 2



FEAR OF FLYING I: *Cary Grant looks as if he were about to get a hug from Jean Arthur before taking off in his plane in* Only Angels Have Wings, *at the Harvard Film Archive.*

Shrek
Swordfish

■ **SALEM**, Museum Place Cinemas (978-744-3700), Church St. at East India Sq.
Along Came a Spider: 9:20
A Knight's Tale: 1, 3:45, 6:40
The Mummy Returns: 12:45, 3:30, 6:50, 9:30
The Trumpet of the Swan: 1:15, 3
What's the Worst That Could Happen?: 5:15, 7:30, 9:45

■ **SOMERVILLE**, Sony Theatres (628-7000), 35 Middlesex Ave., Assembly Sq. Mall
Final Fantasy: 12:10, 2:30, 4:50, 7:20, 10:10
Legally Blonde: 1:10, 3:50, 7, 10
The Score: noon, 3:20, 7:30, 10:20
A.I. Artificial Intelligence: 12:40, 3:40, 6:40, 9:55
Atlantis: The Lost Empire: 12:05, 2:20, 4:30, 7
Baby Boy: 9:10
Cats & Dogs: 12:25, 2:35, 4:40, 7:10, 9:30
crazy/beautiful: 12:20, 2:40, 5:10, 7:40, 9:50
Dr. Dolittle 2: 12:50, 2:50, 4:45, 7:05, 9:20
The Fast and the Furious: 12:30, 3, 5:20, 8, 10:30
Kiss of the Dragon: 12:15, 2:45, 5, 7:45, 10:40
Scary Movie 2: 1, 3:10, 5:15, 7:30, 9:45
Shrek: 1:30, 3:30, 5:35, 7:35, 9:40

■ **SOMERVILLE THEATRE** (625-5700), 55 Davis Sq.
Bridget Jones's Diary: 11:40 a.m., 1:40, 3:40, 5:40, 7:40, 9:50
Moulin Rouge: 11:50 a.m., 2:15, 4:50, 7:25, 10:05
Startup.com: 11:30 a.m., 1:30, 3:35, 5:40, 7:50, 10:10
Swordfish: 11:35 a.m., 1:35, 3:35, 5:35, 7:35, 9:45
With a Friend like Harry . . . : Fri., Sun.-Thurs., 11:55 a.m., 2:25, 4:55, 7:30, 10

■ **WALTHAM**, Embassy Cinema (781-893-2500), 16 Pine St.
Big Eden: 3:50, 6:30, 9:15; Fri.-Sun., 1:10
Bridget Jones's Diary: 4:50; Fri.-Sun., 12:15, 2:35, 7:10, 9:25
Cats & Dogs: 4:35, 6:45, 9; Fri.-Sun., 12:20, 2:30
Memento: 4:10, 6:55, 9:30; Fri.-Sun., 1:20
Princess and the Warrior: 3:35, 6:35, 9:35; Fri.-Sun., 12:40
Songcatcher: 4:30, 7:05, 9:40; Fri.-Sun., 2

■ **WEYMOUTH**, Cameo Theater 1 & 2 (781-335-2777), Columbia Sq., South Weymouth
Cats & Dogs: 12:45, 2:45, 4:45, 6:45
Dr. Dolittle 2: 1, 3, 5, 7, 9
Swordfish: 8:40

■ **WOBURN**, Showcase (781-933-5138), Main St., Middlesex Canal Park
Please call for times.
Final Fantasy
Legally Blonde
The Score
A.I. Artificial Intelligence
Atlantis: The Lost Empire
Cats & Dogs
crazy/beautiful
Dr. Dolittle 2
The Fast and the Furious
Lara Croft: Tomb Raider
Pearl Harbor
Scary Movie 2
Shrek

film specials

■ **HARVARD FILM ARCHIVE** (617-495-4700), Carpenter Center for the Visual Arts, 24 Quincy St., Cambridge. Tickets $8, $5 for seniors and students, free for ages 8 and under.
— "Directors A-Z: Treasures from the Harvard Film Archive": **Only Angels Have Wings (1939),** directed by Howard Hawks, screens Fri., 7. **The Misfits** (1961), directed by John Huston, screens Fri., 9:15. **A Room with a View** (1985), directed by James Ivory, screens Sat., 7. **The Bostonians** (1984), directed by James Ivory, screens Sat., 9:15. **The Company of Wolves** (1984), directed by Neil Jordan, screens Sun., 7. **Caravaggio** (1986), directed by Derek Jarman, screens Sun., 8:45. **The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks** (1924), directed by Lev Kuleshov, screens Mon. at 7 p.m. **Seven Chances** (1925), directed by Buster Keaton, screens Mon., 9. **Paths of Glory** (1957), directed by Stanley Kubrick, screens Tues., 7. **Dr. Strangelove: or, How I Learned To Stop Worrying and Love the Bomb** (1964), directed by Stanley Kubrick, screens Tues., 8:45. **She's Gotta Have It** (1986), directed by Spike Lee, screens Wed., 7. **Naked** (1993), directed by Mike Leigh, screens Wed., 8:45. **Design for Living** (1933), directed by Ernst Lubitsch, screens Thurs., 7. **To Be or Not To Be** (1942), directed by Ernst Lubitsch, screens Thurs., 8:45.

■ **MUSEUM OF FINE ARTS** (617-369-3300), 465 Huntington Ave., Boston. Tickets $7, $6 for students and seniors unless otherwise noted.
— "Boston French Film Festival": **Everything's Fine, We're Leaving** (2000), directed by Claude Mouriéras, screens Fri., 6. **A Brush with the Stars** (2000), directed by Gérard Jugnot, screens Fri., 8. **It All Starts Today** (1999), directed by Bertrand Tavernier, screens Sat., noon. **Once We Grow Up** (2000), directed by Renaud Cohen, screens Sat., 2:15; Sun., 7:30. **Crime Scenes** (2000), directed by Frédéric Schoendoerffer, screens Sat., 4:15; Thurs., 6. **Little Darling** (2000), directed by Anne Villacèque, screens Sat., 6:15. **Bad Company** (1999), directed by Jean-Pierre Améris, screens Sat., 8:15. **Himalaya** (1999), directed by Eric Valli, screens Sun., 1. **La maladie de Sachs** (1999), directed by Michel Deville, screens Sun., 3:15. **Tomorrow's Another Day** (2000), directed by Jeanne Labrune, and **Rules of My Game** (2000), directed by Françoise Romand, screens Sun., 5:30. **The Adventures of Félix** (2000), directed by Olivier Ducastel and Jacques Martineau, screens Thurs., 8:15.
— "American Folk on Film": **Howard Finster: Man of Visions** (1998), directed by David Carr, Julie DesRoberts, and Randy Paskal, screens Sun., noon.

■ **NORTH END BOSTON BRANCH LIBRARY** (617-227-8135), 25 Parmenter St., Boston. "The Films of Akira Kurosawa Series": **Throne of Blood** (1957), screens Wed., 6.

■ **SOUTH BOSTON BRANCH LIBRARY** (617-268-0180), 646 East Broadway, Boston. "Americans All Film Series": **Hester Street** (1975), directed by Joan Micklin Silver, screens Thurs., 6.

film strips

A

THE ADVENTURES OF FÉLIX (2000). Félix's carefree life with his boyfriend in northern France is disrupted when he's laid off — whereupon he decides to set out for Marseilles to find the father he's never met. On foot. Olivier Ducastel and Jacques Martineau directed. In French with English subtitles. (95m) *Thursday at the Museum of Fine Arts.*

★★★A.I. ARTIFICIAL INTELLIGENCE (2001). A project nursed for years by Stanley Kubrick and bequeathed to his friend, *A.I.* is not only Steven Spielberg's least pleasant film, it's a willful self-deconstruction that will make it impossible to look at the director's films the same way again. Set in a futuristic world where the ice caps have melted, coastal cities are submerged, and a tiny minority of the human race live in gadget-enhanced prosperity, the Pinocchio-inspired plot focuses on android David (Haley Joel Osment), the ultimate house pet for childless couples like Henry (Sam Robards) and Monica (Frances O'Connor). David's violent streak causes Monica to abandon him by a roadside, whereupon he takes his animatronic bear, Teddy (voiced by Jack Angel), and, with the Jiminy Cricket–like Gigolo Joe (Jude Law as a cross between Fred Astaire and Robocop), sets out to become a real boy and win his mother's love. It's fascinating to see Kubrick's cold, wry fatalism and Spielberg's dazzling, naive sentimentality meet in a death match for our culture's soul. The movie is far too long, and it exhibits the worst traits of both authors. But it also confirms their best; like the film's chimerical androids, it's a surreal amalgam that grotesquely reflects the face of humanity. And it might yet mark the point where Spielberg renounces fairyland and becomes a real boy. *Copley Place, Fenway, Harvard Square, Circle, suburbs.*

★★1/2 THE ANNIVERSARY PARTY (2001). This film from Jennifer Jason Leigh and Alan Cumming boasts a grandly entertaining acting ensemble. Some members are very famous (Kevin Kline, Gwyneth Paltrow), some are sort of famous (Jennifer Jason Leigh, Phoebe Cates, Jennifer Beals), some are cult-famous (John C. Reilly, Jane Adams, Parker Posey, Alan Cumming), and some are not famous (Denis O'Hare, Michael Panes, Mina Badie). Too bad that the story, written by Leigh and Cumming, isn't a more stirring and less predictable one. Joe and Sally Therrian (Cumming and Leigh) throw a party to celebrate six shaky years of a Hollywood marriage; as the guests trickle in, the DVD-shot, Dogme-inspired tale devolves into snappish truth telling, ruthless soul baring, and the requisite sexual swapping before a shocker death makes the characters sit up and ponder what's truly essential. Gwyneth Paltrow, as the young and delectable superstar who's playing Sally in Joe's autobiographical movie, gets to be pretty funny; other actors are stranded waiting for their confrontational scenes, though Jane Adams scores as a hysteric actress discombobulated by a recent pregnancy, and Mina Badie creates sweet counterpoint as a straitlaced neighbor who feels unworthy at a hip film party. (115m) *Kendall Square, Coolidge Corner, West Newton.*

★★ATLANTIS: THE LOST EMPIRE (2001). *20,000 Leagues Under the Sea*, the Indiana Jones trilogy, even *The Time Machine* and the recent, unlamented *Titan, A.E.* are just some of the sources ransacked for this year's Disney extravaganza. But the formula remains the same. It's 1914, and Milo (voiced by Michael J. Fox) is an underappreciated nerd toiling away in the bowels of the Smithsonian and dreaming of discovering Atlantis. A wacky philanthropist gives him a submersible of Jules Verne proportions manned by a dicy crew headed by flinty commander Rourke (James Garner), and they're off on an undersea voyage reminiscent of scenes from *Star Wars: Episode I* and *Journey to the Center of the Earth*. Soft-core PC values — the environment, multiculturalism, individual empowerment — tediously prevail, but along the way some of the CGI-enhanced vistas impress, as do funny performances by Don Novello as demolitions expert Vinny and Florence Stanley as crusty switchboard operator Mrs. Packard. *Atlantis* begins with a quote from Plato and ends with a dedication to the late Jim Varney (the voice of "Cookie") but can't seem to find a happy medium between these two extremes. (95m) *Cheri, Fresh Pond, West Newton, suburbs.*

B

★★★BABY BOY (2001). Twenty-year-old ex-con Jody (Tyrese Gibson) has two kids by two different women, but he lives with his mother, foxy 36-year-old Juanita (A.J. Johnson), who has taken up with pumped-up Melvin (Ving Rhames), an "O.G." ("old gangster") and every baby boy's worst nightmare. Meanwhile, his "baby mama" of choice, Yvette (Taraji P. Henson), complains about having to mind the kid while Jody borrows her car to go screw other women. His life's a mess, and John Singleton's movie is a bit of one too, cluttered and claustrophobic but shot through with moments of eloquence and hilarity — many provided by Rhames in his best performance. *Boy* succumbs to some immaturity of its own in the end with its shoot-out ego-versus-id ending, and any film that has Rhames spouting off on Oedipal complexes is begging too hard for a Freudian interpretation. Nonetheless, after the indulgence of *Shaft*, Singleton reclaims his role as the black conscience in mainstream film. *Fenway, suburbs.*

★★BAD COMPANY (1999). Oppressed by her well-meaning suburban parents, 14-year-old Delphine (Maud Forget) seeks true love with a loser (Rimbaud look-alike Robinson Stévenin). Jean-Pierre Améris's film starts out trite and ends grotesquely, but there are spots in the middle — Delphine's friendship with wildcat Olivia (Lou Doillon), whose own subplot surpasses the whole of *The Invisible Circus*, and her tragic misinterpretation of her grandmother's platitudinous advice — that almost overcome its sour rehash of male pathology. In French with English subtitles. (98m) *Saturday at the Museum of Fine Arts.*

BIG EDEN (2000). See "Trailers," on page 4. *Kendall Square, suburbs.*

★★THE BOSTONIANS (1984). Henry James's atypically gritty novel about feminism in 1870s Boston becomes a dry and cautious film. The tormented heroine (Vanessa Redgrave) is a fanatic reformer who vies with her chivalrous Southern cousin (Christopher Reeve) for the affections of a beautiful young feminist orator (Madeleine Potter). The filmmaking team of director James Ivory and screenwriter Ruth Prawer Jhabvala don't dramatize James's tantalizing ambiguities, and only Vanessa Redgrave escapes their over-refined treatment, conveying the self-lacerating horror of a fractured, alienated personality. (122m) *Saturday at the Harvard Film Archive.*

★★1/2 BRIDGET JONES'S DIARY (2001). At the start of Sharon Maguire's amusing adaptation of Helen Fielding's bestselling 1996 novel *Bridget Jones's Diary*, the thirtysomething single working girl on the prowl resolves to eat less, smoke less, drink less, and steer clear of appealing bad boys. It's a coming of age, except the endearingly obsessive Bridget, played expertly by the newly pudgy Renée Zellweger (who pulls off a believable British accent), never quite makes it. The film is at its best when the characters are at their worst — making impromptu speeches in front of the boss, saying "I love you" too soon, just generally not *getting* it. And where tripping out of cars, wearing the wrong thing, blurting out embarrassing come-ons, and getting sloshed could have been played for cheap slapstick, Maguire turns the blubbering and the blubbery thighs into successful satire. British bumbling bad boy Hugh Grant shines as Bridget's seductively sleazy boss; so does Colin Firth as the dark-horse candidate for everyone's favorite "singleton." Unfortunately, sunny Hollywood elbows in on the caustic dark English humor at the end of the film. Needless to say, the marriage is a bust. (95m) *Cheri, Chestnut Hill, Somerville Theatre, Arlington Capitol, suburbs.*

A BRUSH WITH THE STARS (2000). In this light-hearted comedy from Gérard Jugnot, hair-salon owner Yvon wants his daughter to have her own hair salon, but 17-year-old Laetitia wants to be an actress and has already landed the lead in a major film. In French with English subtitles. (100m) *Friday at the Museum of Fine Arts.*

C

CARAVAGGIO (1986). Derek Jarman's controversial biography of the post-Renaissance Italian painter stars Nigel Terry, Sean Bean, and Tilda Swinton. (93m) *Sunday at the Harvard Film Archive.*

★★★1/2 CAREFUL (1992). This Guy Maddin film is set in the Alpine village of Tolzbad at the turn of the century, where the constant threat of avalanches leads to repressed emotions, including a number of incestuous ones. Maddin shot it like an early German sound film, compete with intertitles. (100m) It screens with his new short **"Heart of the World"** (2000), a homage to silent sci-fi. See "Film Culture," on page 5. *Tuesday at the Brattle.*

★1/2 CATS & DOGS (2001). Director Lawrence (*Antz*) Guterman here elevates the war between house pets to *Mission: Impossible*–like heights. Ninja cats parachute at night with the help of infrared goggles and dogs travel to their underground world headquarters in rocket ships as both sides vie for the honor of being man's best friend. Beagle puppy Lou (voiced by Tobey Maguire) squares off against the evil Mr. Tinkles (Sean Hayes), the Persian mastermind behind the cats' power-hungry plan. Meanwhile, Lou's clueless owners bumble through their own issues: Mrs. Brody (Elizabeth Perkins), real-estate agent and doting mother, is trying to get her aloof, mad-scientist husband (Jeff Goldblum) and her soccer-obsessed son (Alexander Pollock) to bond. Despite the humorous exposé of what really goes on

Continued on page 28

flicks in a flash

Compiled by Marissa Greenwald

legend

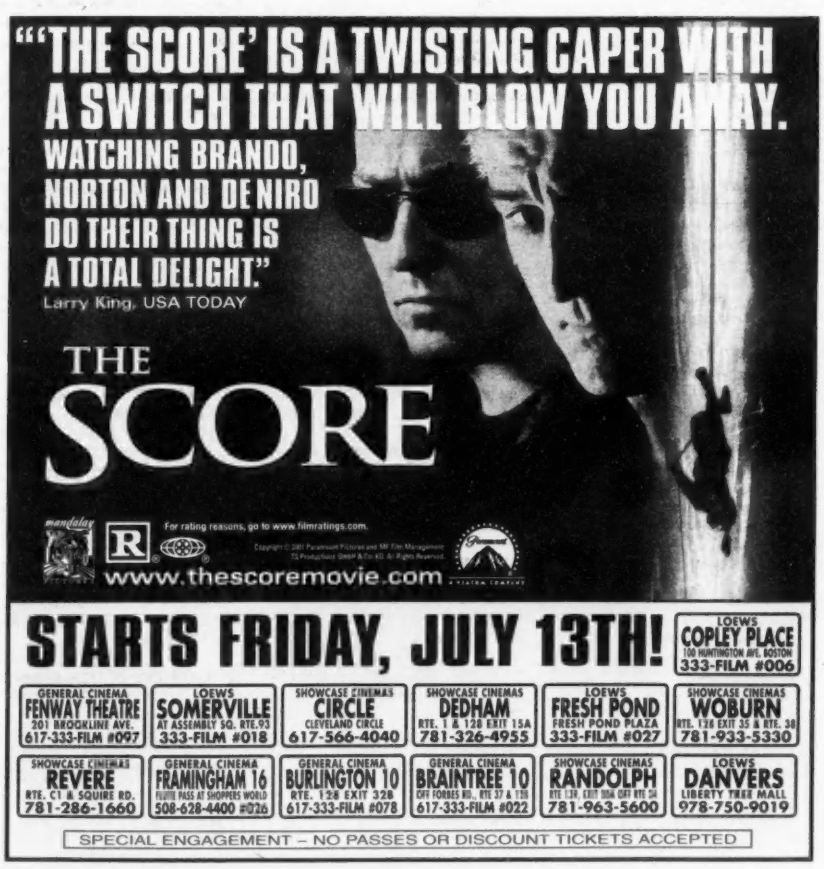
rave review, a gem;

mixed response, crap shoot;

turkey

Variety's Top 10 for the weekend ending 7/8/01	BOSTON PHOENIX	BOSTON GLOBE	BOSTON HERALD	NY TIMES	PEOPLE	TIME	NEWSWK	NEW YORKER	VILLAGE VOICE	LA TIMES	NEW YORK
1 Cats & Dogs	★	★	♪	★	★	●	♪	★		♪	
2 Scary Movie 2	★	★	♪	♪			★			★	♪
3 A.I. Artificial Intelligence	●	●	★	●	●	●	♪	♪	★	★	★
4 Kiss of the Dragon	★	●	♪	★	♪			★	★	★	
5 The Fast and the Furious	★	●	♪	♪		♪	★	★	●	●	★
6 Dr. Dolittle 2	★	★	●	★	●	♪	♪	★		★	
7 Lara Croft: Tomb Raider	★	★	♪	♪	♪	♪	♪	♪	♪	♪	
8 Shrek	★	●	●	★	●	●	●	★	♪	●	★
9 Atlantis: The Lost Empire	★	★					★	★	♪	★	
10 Baby Boy	●	●	●	●	●	★		♪	★	★	

★★★★	Superb
★★★	Good
★★	Middling
★	Bearable
●	A turkey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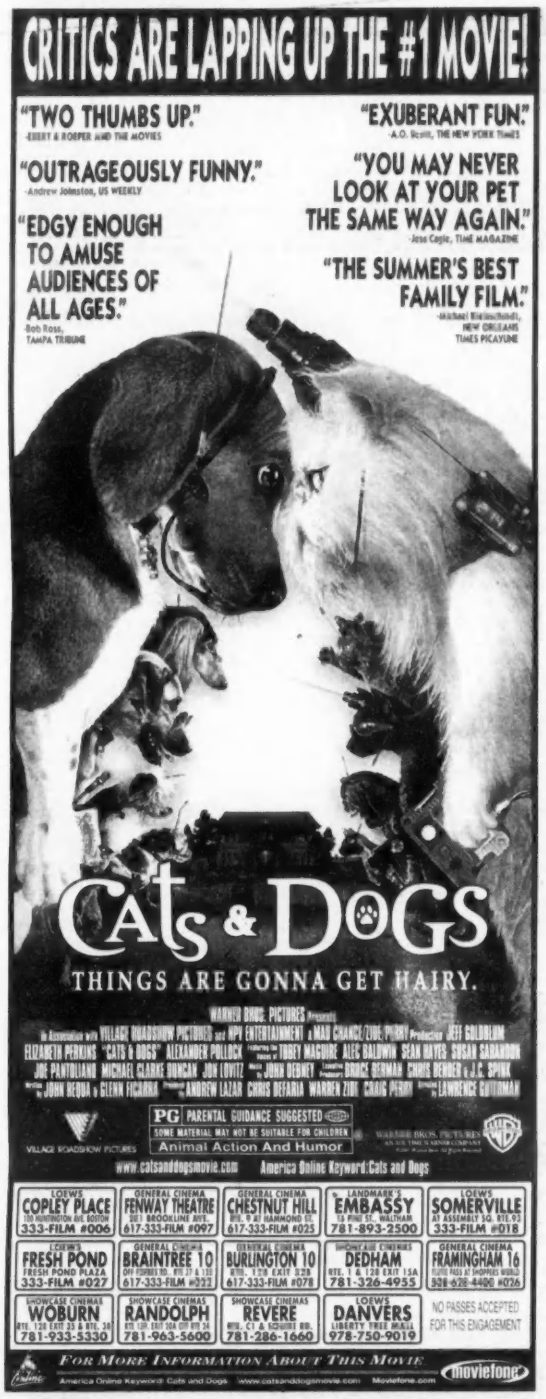
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Continued from page 27

once humans leave the house, this film's target audience appears to be six-year-olds. The underdog theme and the big dog–little dog dynamics attest that the abilities of the special-effects crew surpass those of the film's writers. Or its actors. Maguire, Alec Baldwin, Susan Sarandon, and the rest lend little more than their voices to our four-footed friends. *Copley Place, Fenway, Fresh Pond, Chestnut Hill, suburbs.*

★★★**THE CLOSET (2001).** For Francis Veber, perennial director of France's funniest comedies, Charlie Chaplin's Little Tramp has evolved into François Pignon. That's the name of the hangdog hero of nearly every one of his low-key, inimitable (Hollywood has been trying to copy them for ages) farces. He invites us sadists to laugh at poor Pignon, then reveals that the man is just like us, only better. Here Pignon (played by Gallic everyman Daniel Auteuil) is a hard-working nondescript accountant in a condom factory who hears he's about to be laid off. His next-door neighbor, Belone (Michel Aumont), has a helpful suggestion: why doesn't Pignon start a rumor that he's gay? The genius of Belone's plan is his insistence that Pignon change absolutely nothing about his appearance or behavior: people's expectations and prejudices will do the rest. Pignon's whole world is upended for the better: the two women who work with him exchange titillating gossip; homophobic co-worker Félix (Gérard Depardieu in a comic tour de force) now fears for *his* job; and he enjoys to the renewed attentions of his estranged wife and son. And in the comic aftermath of this lucid chaos (Veber's direction is so crisp you hardly notice the eloquence of the visuals, the employment of space and setting with the ingenuity of Jacques Tati), the film makes shrewd points about sexual identity and sexual harassment. But this director's comedies remain all-boy affairs; if he really wants to get out of the closet, he needs to realize that Pignon can be a woman, too. In French with English subtitles. (95m) *Kendall Square, West Newton.*

THE COMPANY OF WOLVES (1984). Not your average Red Riding Hood adaptation: Angela Lansbury, as Grandmother, tells 13-year-old Rosaleen (Sarah Patterson) some strange bedtime stories about innocent fair maidens and tall dark strangers who might just disappear when the moon is full and the wolves in the forest are howling. (95m) *Sunday at the Harvard Film Archive.*

★★1/2 **CRAZY/BEAUTIFUL (2001).** Despite the similarities, John Stockwell's film is a darker, more cautionary tale than the mainstreamed *Save the Last Dance*. The daughter of an oft-absent congressman (Bruce Davison), perky Nicole (Kirsten Dunst) doesn't get along with her controlling stepmom (Lucinda Jenney), so she regularly gets wasted. At school she drags Carlos (Jay Hernandez), the hunky kid bussed in from the barrio each day, into one of her detention-rewarded shenanigans. Needless to say, the two become star-crossed lovers, with racial stereotypes and self-destructive dysfunctions as the roadblocks to their happiness. The film layers in all the requisite elements; buff bodies, hip-hugging outfits, and a pop-crackling soundtrack, but beneath this veneer it touches teen angst. *Fenway, Fresh Pond, Allston, suburbs.*

★★★**CRIME SCENES (2000).** Ambiguous and entertaining, this film from Frédéric Schoendoerffer harks back to Michael Mann's overlooked Thomas Harris adaptation *Manhunter*. A serial killer preying mostly on teen-age blondes terrorizes France, and at first the crime squad assigned to track him down seems as inept as Lieutenant Frank Drebin's. Gomez (André Dussollier) has been hitting the bottle, and his wife is about to leave him. Fabian (Charles Berling) seems more stable, with a loving pregnant wife, but as the squad gets closer to the culprit, he starts to take on some of the killer's traits. None of this is new, of course, but like Mann, Schoendoerffer takes the generic conventions and creates from them a cryptic, melancholy beauty. In French with English subtitles. (100m) *Saturday and Thursday at the Museum of Fine Arts.*

D

★★★1/2 **DESIGN FOR LIVING (1933).** See Steve Vineberg's review, on page 3. (b&w/90m) *Thursday at the Harvard Film Archive.*

★★**DIVIDED WE FALL (2001).** Like Jirí Menzel's Czech classic, *Closely Watched Trains*, Jan Hrebejk's film explores the themes of occupation, collaboration, resistance, and sexual dysfunction. Unfortunately, it draws more on Menzel's sentimentality than on his sardonic elegance. Josef Cízek (Boleslav Polivka) and his wife, Marie (Anna Sisková), are childless and spiritless, and when the Nazis take over, they have real problems. David Wiener (Csonger Kassai), a rich Jewish neighbor, escapes from the camps and the Cízeks begrudgingly offer him refuge. To accommodate David, Josef must collaborate with the new regime, joining his disreputable colleague Horst (Jaroslav Dusek) in confiscating Jewish property. A sexual quadrangle of sorts emerges, with Dusek's Horst the most intriguing corner. But *Fall* dissipates its pathos, irony, and moral conflicts by going on too long; in the end this "Velvet Revolution" entry looks more like Velveeta. In Czech and German with English subtitles. (122m) *Kendall Square, West Newton.*

★★**DR. DOLITTLE 2 (2001).** "He's a doctor, and he talks to animals," says a dog named Lucky (he sounds a lot like Norm MacDonald) who's trying to explain the plot of *Dr. Dolittle 1* — in other words, if you missed the original, you won't be in the dark with Steve Carr's sequel. Doc's trying to save a plot of forest about to be razed by a rapacious developer (Jeffrey Jones) and his toady (Kevin Pollak). The idea is to reintroduce an endangered species of bear to the woods; problem is, Archie (Steve Zahn) is a circus performer who balks at the idea of roughing it. So Dolittle moves his bemused family to the woods and tries to get Archie acclimated. Although their performances are enhanced by computers and animatronics, the arkload of animals here play their parts with aplomb. And though lot of the jokes are pretty lame, kids will likely laugh at them — and that's what this movie is all about. *Copley Place, Fenway, Fresh Pond, Chestnut Hill, suburbs.*

★★★★**DR. STRANGELOVE, OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB (1964).** It's Peter Sellers's day in Stanley Kubrick's doomsday comedy classic. His President Muffley, bald as Adlai Stevenson, smolders and half-stutters, denying disaster while the world blows up. And he's wildly, wonderfully over the top as the demented Dr. Strangelove, twisting and turning in his wheelchair, his black leather-gloved metal arm displaying a stormtrooper life of its own. The soul of Henry Kissinger? Actually, Sellers based Strangelove on Wernher von Braun, but the voice, minus the German accent, was borrowed from blood-and-guts tabloid photographer Weegee. The destruction of the world stays in the film, but a scene was removed in which Strangelove masturbated with his one black glove. (b&w/93m) *Tuesday at the Harvard Film Archive.*

E

EVERYBODY'S FAMOUS (2001). See "Trailers," on page 4. *Harvard Square, suburbs.*

EVERYTHING'S FINE, WE'RE LEAVING (2000). This film from Claude Mouriéras has Michel Piccoli disrupting the lives of his three daughters — Miou-Miou, Sandrine Kiberlain, and Natacha Régnier — when he reappears 15 years after abandoning them. In French with English subtitles. (96m) *Friday at*

video clips IN STORES NOW

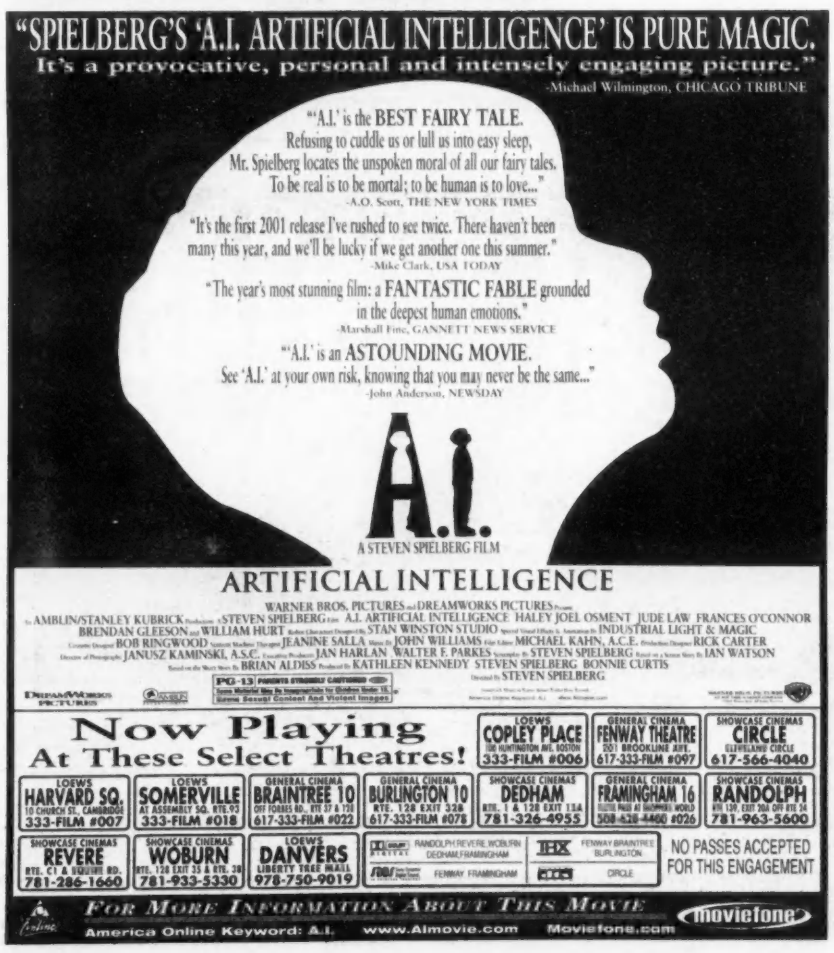
Thirteen Days

★★1/2 **MONKEYBONE (Fox).** In this underworldly farce from Henry Selick (who directed Tim Burton's claymation extravaganza, *The Nightmare Before Christmas*), Brendan Fraser plays a comic-book artist who after a freak accident is left in a coma and stuck in the cartoonish limbo between the living and the dead. Stu faces his biggest near-after-life dilemma when the figment of his comic strip, a wisecracking monkey named Monkeybone (John Turturro), pops out of his cranium, humiliates him at the netherworld mini-bar, and then usurps the animator's body when it snaps out of its three-month hibernation. Stu, concerned about the fate of his loyal fiancée (Bridget Fonda), persuades Death (Whoopi Goldberg) to give him a lender corpse and send him back up. For all its grandiose animation, the morbid freak show across the river Styx doesn't enthrall — it's the action in the here and now that titillates, especially Chris Kattan as a newly dead gymnast with a broken neck and a few organs missing. The head-flopping, gut-squirting high jinks as he races from an army of ninja doctors is the film's liveliest moment. (91m)

★★1/2 **THIRTEEN DAYS (New Line).** Roger Donaldson's re-creation of the Cuban missile crisis is a suspenseful thriller, even though we know how it all turned out. John F. Kennedy (Bruce Greenwood) and Robert F. Kennedy (Steven Culp) find themselves contending with not only the Soviets but also with the US military chiefs, who are (according to the film) itching to finish the Bay-of-Pigs-aborted job of destroying Fidel Castro. The story unfolds through the eyes of White House aide Kenny O'Donnell; Kevin Costner grows ever more calcified as an actor, but it's fun to see him angry and desperate, in a way he seldom has been since the last time director Roger Donaldson sent him careering through Washington (in *No Way Out*). Still, the standout is Greenwood's JFK: he doesn't look much like the president, but he conveys a quick mind, a combative will, a ready wit, and the charisma to prod others to do their best work for him. These days, we could do worse than a movie that gives us a president who inspires confidence and merits loyalty. (145m)

★★ **DOWN TO EARTH (Paramount).** Like Robert Montgomery in *Here Comes Mr. Jordan* and Warren Beatty in *Heaven Can Wait*, Chris Rock, in the third cinematic adaptation of Harry Segall's play, is a mortal seized from the material world before his time. Eugene Levy dithers about as the erroneous death scheduler and Chazz Palminteri gets to stretch his goodfella muscle as the manager of Heaven, but he's no James Mason. To right the wrong, they return Rock's bike messenger/comedian hopeful to earth in the portly body of billionaire curmudgeon Charles Wellington, who has just been offed by his adulterous wife (the lip-pursing Jennifer Coolidge) and her lover (Greg Germann of *Ally McBeal* fame). As Wellington, Rock pursues his goal of headlining the big Apollo comedy night, becomes an impromptu philanthropist, and falls for a public-health-care activist (Regina King) who is racially, economically, and generationally chasms away. Directed by Chris (Chuck in *Chuck and Buck*) and Paul (director of *American Pie*) Weitz, *Down to Earth* is a Chris Rock comedy tour set to a nostalgic plot. It's palatable, even engaging at times, but there's too much shtick and not enough sentiment. (87m)

★1/2 **DOUBLE TAKE (Buena Vista).** Based *very* loosely on a Graham Greene novella, George Gallo's unfunny and unsuspenseful action comedy stars gangsta-rap-inspired stand-up comic Eddie Griffin as Freddy Tiffany, who's either a smooth-talking criminal or a slightly insane FBI agent — we don't find out until the final minutes. Neither does Daryl Chase (Orlando Jones), a wealthy banker with a model for a girlfriend. Both men are caught up in a vague drug-smuggling scheme, but *Traffic* this film is not. The plot is a mess, with good guys and bad swapping sides more often than children in a game of Red Rover. And though Freddie's real identity is in question throughout, the actor is always Eddie Griffin. He huffs, and he puffs, he jumps all around, he cackles constantly, and he sucks any trace of energy out of the film. (88m)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★★1/2 EVOLUTION (2001). This fun sci-fi comedy from Ivan Reitman (*Ghostbusters*) doesn't aim for mock grandiosity like *Independence Day* — rather, it seems small and intimate, like *Tremors*. Ira Kane (David Duchovny) and Harry Block (Orlando Jones) are teaching at an Arizona community college when an asteroid lands nearby with unicellular organisms that, in the earth's atmosphere, can rapidly evolve. In the rare moments when they're not goofing off, Ira and Harry study the aliens and look forward to their Nobel Prize. But then the Army and government scientists enter the scene, and, taking a page out of *Stripes*, another Reitman classic, the film adds on a little-guys-versus-the-military-bureaucracy dimension. Duchovny and Jones play well off each other (and the cute aliens), and Seann William Scott, as a local yokel, certainly uses his moronic shtick to better effect than he did in *Dude, Where's My Car?* Julianne Moore, though, isn't given much to work with as a government scientist. This, like so many of Reitman's films, is a boys' affair. *Arlington Capitol, suburbs.*

THE EXTRAORDINARY ADVENTURES OF MR. WEST IN THE LAND OF THE BOLSHEVIKS (1924). See "Film Culture," on page 5. (silent/b&w/94m) *Monday at the Harvard Film Archive.*

F

FAAT KINE (2000). See "Trailers," on page 4. *Friday through Sunday at the Brattle.*

★★THE FAST AND THE FURIOUS (2001). Scantily clad babes and road-hugging hot rods abound in this speed-racing crime drama. What's missing is plausibility and character development. Vin Diesel and Paul Walker are street racers who settle their need for speed — and big bucks — on the late-night highway. One is the acknowledged lord of the drag strip; the other is an undercover cop trying to solve a truck-hijacking ring. The two circle each other until after a series of ass-saving paybacks they check their ideological differences and side up. Add to the mix some Latino low-riders and an Asian motorcycle gang with blazing Uzis and you've got a thunderous jam of mayhem. But director Rob Cohen (*The Skulls*) is an impresario of style over substance, so when it comes to drama, the film's idling. Only the brooding Diesel and Michelle Rodriguez (*Girlfight*) as his iron-chinned girlfriend register any depth. Walker and Jordana Brewster as the nubile love interest look great, but they're left in the pits. *Copley Place, Fenway, Fresh Pond, Circle, suburbs.*

★FAUST (1994). The Czech animator Jan Svankmajer has produced some remarkable images, including a knotty, ill-tempered version of Lewis Carroll. But *Faust* is almost unwatchable. Using live actors and puppets, he mixes up Marlowe and Gounod to get a collage effect; the result is dull and repetitive and contains very little animation. A hunk of clay inside a glass bulb blossoms into a fetus, and then into an infant, a middle-aged man, and a death's head with worms squirming through it; that's just about the only scene worth talking about. The rest consists mostly of one inexpressive actor, dubbed, reading the Marlowe text with mechanical-sounding puppets in the other parts. Rent the silent version by Murnau instead. (97m) *Tuesday at the Brattle.*

FINAL FANTASY: THE SPIRITS . . . (2001). See "Trailers," on page 4. *Copley Place, Fenway, Fresh Pond, Circle, suburbs.*

G

★★THE GOLDEN BOWL (2001). Henry James's tell-don't-show school of narrative reached its rarefied epitome in his last novel, a masterpiece — or nightmare — of refined sensitivity and second-guessing. This adaptation from Merchant Ivory fills all that windy space with furniture — and with famous actors who look and act like expensive furniture. It's England 1903, and the impoverished Prince Amerigo (Jeremy Northam) is engaged to marry Maggie Verver (Kate Beckinsale), sole scion of American billionaire Adam Verver (Nick Nolte). Charlotte Stant (Uma Thurman), meanwhile, gets her ex-flame the prince help her pick out a gift for the wedding. She fancies the golden bowl, but it has a flaw, and she doesn't buy it. Mr. Verver buys Charlotte, however, and makes her his wife, pretty much as he bought Amerigo for Maggie. But Charlotte and Amerigo still have the hots for each other, and Adam and Maggie are as close as a father and daughter can be and still be published in the early 20th century. To their credit, director James Ivory and screenwriter Ruth Prawer Jhabvala have extracted a serviceable story from James's tome. But the actors never get beyond the giant Titianesque frescoes of gamboling divinities or the monumental statuary looming over them. This *Golden Bowl* turns James's novel into the film equivalent of the title knickknack: a piece of crystal so gilt that it's glittery and opaque and would hurt your foot if you dropped it. (134m) *Wednesday at the Brattle.*

H

HESTER STREET (1975). Joan Micklin Silver's turn-of-the-century story stars Carol Kane as a young Jewish immigrant who arrives in New York City to find her husband unexpectedly assimilated. In Yiddish and English with English subtitles. (b&W/92m) *Thursday evening at the South Boston Branch Library.*

HIMALAYA (1999). Eric Valli's Swiss/French film focuses on life in a Himalayan village where the residents mine salt and exchange it, over great distances, for grain. In Tibetan with English subtitles. (110m) *Sunday at the Museum of Fine Arts.*

HOWARD FINSTER: MAN OF VISIONS (1998). See "Trailers," on page 4. *Sunday at the Museum of Fine Arts.*

★1/2 THE HUNGER (1983). A dime-store trip movie, brimming with glitzy, rock-video imagery, and bisexuality, and featuring Catherine Deneuve and David Bowie as a pair of ageless vampire/lovers who snare Manhattan gerontologist Susan Sarandon for some hot times in the sack. Bowie has some good moments in the episode during which he ages some 200 years in the space of an afternoon. Other than that, we're left with Sarandon's spunky sexuality and Deneuve's most embalmed performance — she makes the prospect of eternal life look like a bore. Directed by Tony Scott, with a small role for then-unknown Willem Dafoe. (100m) *Thursday at the Brattle.*

I

★1/2 IT ALL STARTS TODAY (1999). In this disappointing effort from Bertrand Tavernier, Daniel Lefebvre (Philippe Torreton), son of a miner and director of a kindergarten in France's depressed Germinal country, is Super Teacher. If he's not denouncing the mayor for withholding meal tickets for students, he's browbeating child welfare for dragging its feet on medical check-ups. He's a pompous, self-righteous ass, and the film, told in pseudo-vérité, is palpably phony — manipulative, formulaic, and pontificating. In French with English subtitles (117m) *Saturday at the Museum of Fine Arts.*

★★★1/2 IT HAPPENED ONE NIGHT (1934). Frank Capra's comedy put the term "screwball" on the map, along the way to becoming the first film to win five Academy Awards: Picture, Actor, Actress, Director, and Screenplay (Robert Riskin). A runaway heiress (Claudette Colbert), avoiding the marriage arranged by her father with a wealthy dullard, meets the charismatic man of her dreams (Clark Gable) on a charmed night bus, where the passengers break into a spontaneous rendition of "The Man on the Flying Trapeze." There's the famous hitchhiking scene, where Colbert's ankles attract drivers ahead of Gable's thumb, and the even more famous motel scene, where Gable started a national style by stripping down to his undershirt. It's all clever fun, one of those rarer-than-rare films on which everyone agrees: what's not to like? (b&w/105m) *Monday at the Brattle.*

K

★★1/2 KISS OF THE DRAGON (2001). Artfully directed by first-timer Chris Nahon and filled with some jaw-dropping fight scenes, this is a thinking man's action flick. Or would be if it gave you that much to think about — the storyline is little more than an organizing principle for Jet Li's hyper-complex routines. He's Liu Jian, a secret agent sent to Paris by the Chinese government to intercept a drug kingpin. Naturally the French cop heading the two nations' cooperative effort makes a move for the goods, pinning the whole thing on Jian. The guy is also a svengali who keeps Bridget Fonda's hayseed hooker-with-a-heart-of-gold doped up and walking the streets while holding her daughter under lock and key. Jian remedies the situation with stunning ingenuity. It's not just the number of bad guys he puts away, it's the variety of implements he uses to do so: a pool ball, hot irons, chopsticks, and, finally, an acupuncture needle. A lot of the dialogue is delivered so clumsily as to sound like dubbed-over Cantonese, but between some gorgeously atmospheric Parisian scenes and Li's blitzkrieg assault, this film is no kissoff. *Copley Place, Fenway, Fresh Pond, Chestnut Hill, suburbs.*

L

★★LARA CROFT: TOMB RAIDER (2001). As with *Con Air* and *The General's Daughter*, director Simon West keeps the plot thin and his characters flat here. Even Oscar winner Angelina Jolie (for *Girl, Interrupted*) can't save this big-budget film based on the video-game series. Spurred on by clues left by her long missing father (played by Jolie's real-life dad, Jon Voight), Lara Croft, the fictitious British aristocrat with an ample bosom and an adventurous disposition, must work against a power-hungry secret organization and their tomb-raider-for-hire (Iain Glen) to find two halves of an ancient artifact. The action ranges from sacred Cambodian temples to the Icelandic tundra, but the plot holes and the subpar special effects will offend fans and non-fans of the video game alike. And though Jolie's own stunt work, including a Cirque du Soleil–esque bungee sequence, merits attention, the filmmaker favors crotch shots over acting ability. Forget the sequel that's already in the works and leave this video game in the arcade. *Copley Place, Fenway, Fresh Pond, Allston, suburbs.*

★★★LEFT LUGGAGE (1998). This Boston Jewish Film Festival entry is actor Jeroen Krabbé's directing debut. Chaja, the daughter of Antwerp Holocaust survivors, is secular to the point of apostasy — "I hate Jews," she says. Initially reluctant to be a nanny for another Jewish family — "How Jewish are they?" — she's doubly vexed when the patriarch turns out to be a towering, severe Chassid. But Chaja is won over by his adorable son Simcha; she forges a strong bond with the boy, and after it's broken, she renews the connection with her family and her faith. (100m) *Arlington Capitol.*

LEGALLY BLONDE (2001). See "Trailers," on page 4. *Copley Place, Fenway, Fresh Pond, Circle, suburbs.*

★★★LITTLE DARLING (2000). Despite some lapses into clichés about middle-class anomie, Anne Villacèque's film plays like a tart Chabrol thriller edged with Jane Campion–style weirdness. Sybille (Corinne Debonnière) is 30, plain, and repressed, and she lives with her parents in a stretch of tract housing of deadly sameness. While riding home from work on the train, she reads about Prince Charming in her favorite romance novel, and suddenly he's there, sitting before her. Victor (Jonathan Zaccaï) looks like a parody of a commuter — topcoat, tie, briefcase — but he has no job, no past he'll speak about, only discontent and the vague ambition to "succeed." He moves into Sybille's bland suburban nest; the disruption that ensues is less predictable than it is hauntingly, hilariously surreal. In French with English subtitles. (106m) *Saturday at the Museum of Fine Arts.*

M

★1/2 LA MALADIE DE SACHS (1999). Michel Deville's Dr. Sachs (Albert Dupontel) is almost as insufferable as Bertrand Tavernier's goody-

Continued on page 30

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"Brilliantly played" Scott Lyle Cohen, INTERVIEW
"Extraordinary and original" Andrew O'Hehir, SALON.COM
★★★★ Peter Howell, TORONTO STAR
"Superbly tense performances" Rex Reed, NEW YORK OBSERVER
"Fun to watch" VOGUE
"Superbly acted" Tom Charity, TIME OUT LONDON
"Mega-volt of electricity" Owen Gleiberman, ENTERTAINMENT WEEKLY
"Bravura acting" David Ansen, NEWSWEEK
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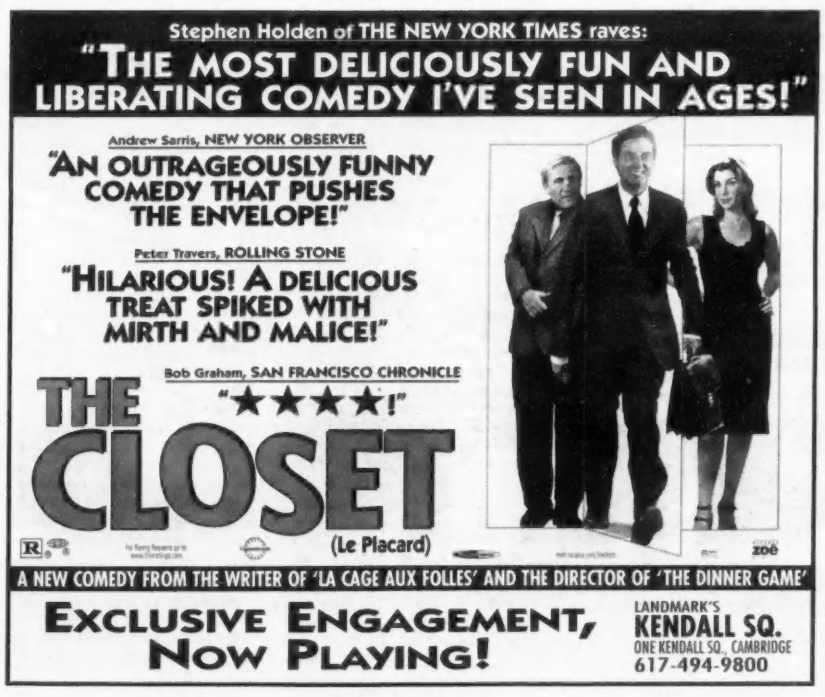
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Continued from page 29

goody schoolteacher in *It All Starts Today*. He even makes house calls. So what's his malady? It seems his compassion for humanity has turned him into a misanthrope (certainly a misogynist, as nearly all the women in the film are shrews or dying of cancer). He keeps a journal of his sour reflections on the state of things, and so the film is a kind of "Diary of a Country Doctor," told in brief, repetitive, case-study snippets with little overlying narrative, and with little of Bresson's grace or beauty. In French with English subtitles. (107m) *Sunday at the Museum of Fine Arts.*

★★MEMENTO (2001). The second film from Christopher Nolan (after 1999's low-budget *Following*) finds former insurance investigator named Leonard (Guy Pearce) devoting his life to finding the man who killed his wife. Trouble is, the same assault that took her life also damaged his brain, leaving him unable to form new memories. So to keep track of where he is with his quest, he shoots Polaroids, writes notes to himself, and has the main certainties of the case tattoo'd on his body. Nolan tells the story in a tricky way that moves backward in time and restarts every 10 minutes or so, as Leonard finds himself in a new situation and must puzzle out how he got there and what it means. The movie's cleverness is satisfying on a brute level but also irritating, especially since Nolan and Pearce conspire to make Leonard as unpleasant as possible. And the intrinsic unimportance of the noir plot to which the memory-loss format is tied reminds us that Nolan is only playing a game. But it's pointless to knock *Memento*. The proof of the film's success is that 10 minutes after you've seen it, it's exactly as if you hadn't. (116m) *Kendall Square, Chestnut Hill, suburbs.*

★★★★THE MILLION DOLLAR HOTEL (2000). Wim Wenders's million-dollar mystery is a two-hour investigation into who pushed Israel Goldkiss, son of billionaire media mogul Stanley Goldkiss, off the roof of the Million Dollar, a flophouse buried among the skyscrapers of downtown LA, and why Tom Tom (Jeremy Davies) opens the film by taking a flying leap off that same roof. Tom Tom narrates the rest of the movie from the Great Beyond, and through him we learn how Goldkiss *père* (Harris Yulin) brought in FBI Special Agent Detective J.D. Skinner (Mel Gibson as a cross between Joe Friday and Hannibal Lecter) to solve the case. Izzy's friends, all suspects, include Geronimo (Jimmy Smits), who thinks he's head of the Navaho nation; John Dixie (Peter Stormare), "who was in a music band called the Beatles, only they didn't know"; maybe-streetwalker Eloise (Milla Jovovich); ditzy Vivien (Amanda Plummer); den mother Jessica (Gloria Stuart); and alcoholic Shorty (Bud Cort). In the end we do find out what happened to Izzy, but that's secondary to Tom Tom's story of how he was able to connect with Eloise; how that changed, if only for a moment, everything; and how Tom Tom made everything out of Izzy's nothing. The angels of *Wings of Desire* and *Faraway, So Close* fell to earth to live; Tom Tom goes to ground in order to preserve his moment. In its typically Wenders way the love story is a failure: Tom Tom on his suicide dash is just one more man running away from a woman. But if a moment can be worth a million, then *The Million Dollar Hotel* is a million-dollar movie. (122m) *Weekend midnights at the Brattle.*

★★1/2 THE MISFITS (1960). By the time John Huston brought Arthur Miller's script to the screen, it had acquired a confessional quality from the presence of its three legendary performers: Clark Gable, Marilyn Monroe, and Montgomery Clift. Gable (who died of a heart attack shortly after the filming ended) gives a strained performance as an aging cowboy who now works capturing mustangs to sell for dog food; Monroe is at her most flamboyant and soul-searching as the woman Gable loves. As an amiable itinerant cowboy, Clift shows a penchant for broad comedy, and Huston indulges his sweetness and amiability. The film's peculiarly affecting nature — disproportionate to the quality of the writing, directing, or acting — derives not just from the real-life unhappy endings of the actors (which form a veil through which we now watch it) but from the fascinating, almost creepy way Miller and Huston feed bits of information about them into the characters. With Eli Wallach and Thelma Ritter. (b&w/124m) *Friday at the Harvard Film Archive.*

★★★MONTY PYTHON AND THE HOLY GRAIL: DIRECTOR'S CUT (1979/2001). Trust Monty Python to send up the idea of the director's cut: it hardly seems that anything has been added — or even subtracted — in this "restored" re-release. Some sharp eyes might spot a few extra tits and quips in the "Castle Anthrax" sequence, but those are also in the special 1996 DVD release. Yet in the intervening quarter of a century the film has somehow become more symbolic, self-referential, mythic, and dramatic. For example, the coconut horses on which King Arthur (Graham Chapman) and his trusted page Patsy (Terry Gilliam) ride into the screen now seem a brilliant nod to the illusion of film and, if certain Eastern philosophies are to be believed, all existence. And the way Arthur has to dismember the Black Knight (John Cleese), leaving him a helpless torso and a memento mori, a mirror image of Arthur himself as he will some day be, doomed, as all men are, to the treachery of the physical body. Then there's the deft link to the Greek classics in the "Trojan Rabbit" with which the Knights try to defeat their nemesis, The French Taunter (John Cleese again). Only the abrupt ending seeks, perhaps too ingeniously, to unravel the artifice and reveal that this is, indeed, only a movie, and not necessarily a great one. (91m) *Kendall Square, suburbs.*

★1/2 MOULIN ROUGE (2001). If we assume he knows what he's doing, then Baz Luhrmann's goal seems to be the end of cinema as we know it: *i.e.*, a coherent art form that provides pleasure and meaning. How else explain a film that takes beautiful actors, sets, costumes, and production numbers, fuses (or diffuses) a century and a half of pop culture from Verdi to MTV, photographs it all like a freak show, and chops it into confetti? *Moulin Rouge* opens to the rooftops of Paris as they might have been imagined by Tim Burton, with buildings shaped like elephants and a mustachio'd moon, where unfolds the tale of Christian (Ewan McGregor), a British wanna-be writer in town to take in "1899 — the summer of love." Since he knows all the lyrics to *The Sound of Music* (the film flaunts its anachronism), he teams up with some bohemian buddies to put on a show called *Spectacular Spectacular* at the cabaret Moulin Rouge, but he gets more than he bargained for when he falls in love with Satine (Nicole Kidman), a luminous courtesan who enters on a swing singing "Diamonds Are a Girl's Best Friend." Problem is the Duke (Richard Roxburgh), the show's backer, expects Satine to be part of the deal, and he demands exclusive rights to her from Zidler (Jim Broadbent), the club's proprietor. Meanwhile Satine is coughing blood into a handkerchief. How operatic — as in *La traviata*, *La bohème*, and a little bit of *Cabaret*. As for Luhrmann's MTV editing (which makes it impossible to tell whether Kidman or McGregor can actually dance, though to judge from their singing, it's unlikely), it seems designed to conceal the film's essential banality and ineptitude. (120m) *Fenway, Somerville Theatre, Arlington Capitol, suburbs.*

N

★★★1/2 NAKED (1993). Johnny is a violent, misogynist drifter with a seductive wit and charm, and he's the focus of this courageous, stunning work by Mike Leigh. Portrayed unforgettably by David Thewlis, he rambles from one encounter to another, nearing the point where even his silver tongue cannot avail him. Among those he encounters are a stolid, square-jawed ex-girlfriend (Lesley Sharp), her doped-up roommate (Katrin Cartlidge), and the film's real villain, a preening capitalist sharpie (Gregg Cutwell). Leigh has stripped his subject of all concealing ideologies, apologies, and explanations and peered into the null heart of the male psyche. (126m) *Wednesday at the Harvard Film Archive.*

O

ONCE WE GROW UP (2000). A copresentation of the Boston Jewish Film Festival, this debut from Renaud Cohen stars Mathieu Demy (the son of Jacques Demy and Agnès Varda) as a 30-year-old who's reluctant to grow up. Then he meets Claire, pregnant and neglected by her husband; has to deal with his Alzheimer's-afflicted grandmother; and talks man-to-man with his recently divorced father. In French with English subtitles. (102m) *Saturday and Sunday at the Museum of Fine Arts.*

★★★ONLY ANGELS HAVE WINGS (1939). A bunch of Yankee flyers (Cary Grant, Thomas Mitchell, Richard Barthelmess) and their gals (Rita Hayworth, Jean Arthur) hang out in a banana republic and crack smart-ass jokes, even as their pilot pals crash from the sky. This plot-be-damned feast of fraternity and camaraderie from director Howard Hawks is made highly enjoyable by Jules Furthman's tart script. When Hayworth bends over the liquor bar and Grant barks, "What are you doing here?" Rita answers demurely, "Looking for a corkscrew." (b&w/121m) *Friday at the Harvard Film Archive.*

★★★OUR SONG (2001). Jim McKay's 1996 film *Girls Town* (1996) was an improvised feminist portrait of the lives of three teenage girls in Brooklyn — white, Latina, and black — who bond over a friend's suicide. Here he pursues another trio, who are also rattled by a suicide, and though the racial configuration is different (black, Latina, and mixed), and a prize-winning marching band is thrown in, the theme of empowerment and the style of cinéma-vérité remain the same. Boisterous Joycelyn (Anna Simpson), smart and pretty Lanisha (Kerry Washington), and troubled Maria (Melissa Martinez) form a rocky alliance against the travails of churlish boyfriends, unexpected pregnancies, and family stress. McKay captures with warmth and authenticity their habits, hopes, and small talk, so much so that their acceptance of such realities as motherhood at age 15 and the fathers' callous irresponsibility is taken for granted. This director doesn't probe for causes or preach cures, but like the real-life JRC Steppers, who provide raw, rousing musical interludes between scenes, he makes the most of the material at hand. (95m) *Arlington Capitol, suburbs.*

P

★★★PATHS OF GLORY (1957). Its anti-war message is simplistic, but Stanley Kubrick's story of honor and authority on the French front during World War I contains some of the most horrifying depictions of trench warfare ever filmed. George Macready is the martinet who orders his men on a suicide mission; Adolphe Menjou is the general who agrees to court-martial three of the soldiers for their refusal to follow the order; Kirk Douglas is the brave colonel who defends them. (b&w/86m) *Tuesday at the Harvard Film Archive.*

★PEARL HARBOR (2001). This $140 million extravaganza from director Michael Bay (*Armageddon*) and producer Jerry Bruckheimer fails on every level. As a re-creation of a historical tragedy, it's the world's biggest video game. As a tribute to those who endured it, it's a hypocritical, exploitative travesty. And as a love story unfolding in the midst of an epic event, it makes *Titanic* look, well, titanic. The trite romantic triangle of protective alpha male Rafe McCawley (Ben Affleck, smart-ass and insipid), wounded Montgomery Clift type Danny Walker (Josh Hartnett, brooding and inept), and nurse Evelyn (Kate Beckinsale, aiming for Katharine Hepburn or Veronica Lake but settling for Jessica Rabbit) is so lacking in chemistry that it doesn't even sustain a gay subtext. The supporting cast, lunkheads with names like Red and Gooz, are just a charmless collection of tics and clichés. Only Jon Voight as FDR salvages anything from the wreckage; who else could pull off the scene in which the polio-stricken president rises from his wheelchair to make a point without arousing laughter? As for the attack itself, whereas Spielberg structured the opening of *Saving Private Ryan* into a three-act drama that propelled the horrific detailing, Bay gives us a collection of sound and visual bites that evokes the chaos not of war but of a video arcade. (193m) *Cheri, suburbs.*

★★★POOTIE TANG (2001). In a melange of *Dumbo*, *The Wizard of Oz* and maybe a Missy Elliott video for MTV, Chris Rock stars as father and sidekick to Pootie Tang (Lance Crouther), who rids the world of evil while recording silent songs and inadvertently wooing women. He's a man of few words, and even fewer that make sense. It's established early in the film that Pootie is too good for the English language. Turns out, though, he's made a few mistakes in his native tongue: the language of love. What follows is a hilarious parody of the stories that teach you right from wrong, all the while shaming you into learning the lesson again. Pootie battles corporate America, is seduced by the whores of the business world, moves to the country to find himself, and returns to take his rightful place among heroes, but not before putting on an impressive show of martial artistry. The character was created by writer/director Louis C.K., who's also a writer and producer for HBO's *The Chris Rock Show*. As for the film, it can't adequately be described in words other than 'wata tah' and 'sepatown.' You'll see, and you should. *Cheri, suburbs.*

★★THE PRINCESS AND THE WARRIOR (2001). Fate and synchronicity seem like a natural for moviemakers — but unless you have a master like the late Krzysztof Kieslowski in charge, these themes tend to come off more like chaos and contrivance. Tom Tykwer (*Run Lola Run*) is as yet no master. In a narrative that unravels into skeins of strained implausibility, Sissi (Franka Potente of *Lola*, here ethereal rather than punky), a nurse in a mental hospital, falls in love with petty criminal Bodo (Benno Fürmann, who looks disturbingly like Timothy McVeigh) when he saves her life with an emergency tracheotomy after she's been hit by a semi-trailer. He disappears, but she tracks him down, and he turns out to be a jerk whose wife apparently got blown up at a gas station. Now Bodo and his brother Walter (Joachim Król) are planning a bank heist so they can make a new life in Australia. All this unfolds with elliptical, pseudo-portentous dithering (what's the deal with the letter that opens the film?), so that long before Bodo's alter ego exits the car, you're apt to have bailed out yourself. Potente, though, has the radiance of an angel; her close-ups of anguish and ecstasy are truly moving. In German with English subtitles. (140m) *Kendall Square, suburbs.*

R

★★★REPULSION (1965). Roman Polanski's shocker about a young woman's descent into madness. Catherine Deneuve plays the soft-spoken Belgian lamb who holes up in her ornate London apartment, killing off the various men who lust after her. The movie has frightening moments that come out of nowhere; in most horror films the music tells you when the jolts are coming, but here it keeps lulling you into a false sense of security. And Deneuve's glacial exterior is all the more chilling for being so enigmatic. (104m) *Thursday at the Brattle.*

★★1/2 REQUIEM FOR A DREAM (2000). Based on the novel by Hubert Selby Jr., Darren Aronofsky's film multiplies the pain fourfold as a quartet of characters undergo the shortlived delights and prolonged miseries of addiction. Harry (Jared Leto) and Tyrone (Marlon Wayans) are junkies from Brighton Beach who dream of becoming drug dealers. Harry and dilettante druggie girlfriend Marion (Jennifer Connelly) share a dream of living happily ever after. Harry's mother (Ellen Burstyn) has a dream too — she wants to be slim enough to appear on a TV game show wearing her pretty red dress. Aronofsky draws on both

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Aug. 3&4 - midnite
Aug. 5 - noon
THE CITY OF LOST CHILDREN
Aug. 10&11- midnite
Aug. 12 - noon
Terry Gilliam's
TWELVE MONKEYS
Aug. 17&18 - midnite
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Tuesday, July 17
Cambridge Premiere! Guy Maddin's
HEART OF THE WORLD
Plays With CAREFUL
3:15, 7:30
Jan Svankmajer's
FAUST
5:30, 9:45
RECENT RAVES
Wednesday, July 18
THE GOLDEN BOWL
4:15, 7:00, 9:45
CATHERINE DENEUVE: Hot Blood, Cold Beauty
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the brutal eloquence and the nagging predictability of Selby's prose, but despite harrowing performances (particularly by Burstyn), a flashy if repetitious depiction of the highs and lows of drug abuse, and a staggering climactic sequence (it earned the film an NC-17 rating), this *Dream* doesn't stir much beyond stereotype. (100m) *Coolidge Corner.*

★★★★THE ROAD HOME (2000). Zhang Yimou's Silver Bear winner from Berlin 2000 could be a John Ford Western with its elemental, black-and-white framed tale of how Chinese businessman Luo Yusheng (Sun Honglei) goes back to his village to arrange his father's funeral. His mother demands that his father's coffin be brought back the traditional way on foot, and that leads to an extended color flashback where we see how 18-year-old village girl Zhao Di (Zhang Ziyi, no relation to the director) courted new schoolteacher Luo Changyu (Zheng Hao) by wearing her nicest clothes and preparing her best dishes. Zhang is aware that her determination borders on obsession (as was the case with Wei Minzhi in his previous film, *Not One Less*), but that's hardly a blot on the aw-shucks foot-scuffing meetings of two young persons with nothing in common beyond their eagerness to please each other. And what the nuances of their facial expressions don't tell us, Zhang's cinematography does: when he shows us Di in her red quilted jacket surrounded by yellow-flowering birches (a traditional symbol of fidelity) as she watches Changyu from a distance, there's no need to say more. Back in the black-and-white present (Zhang's comment on contemporary Chinese society), Yusheng decides to hire men from nearby villages to carry the coffin — but when word gets out, his father's old students turn up, and they won't accept any money. It's a Ford touch, the common people rising to the occasion, and so is the long shot of the funeral procession that snakes through the snowy landscape, man dwarfed by nature but ennobled by the esteem of his fellow men. In the end, too, Yusheng makes his mother happy by teaching a day of school, and that pushes the film back into color, the young Di in her red jacket running down the yellow-lined road once more, the road that leads us home to love. In Mandarin with English subtitles. (b&w and color/89m) *West Newton, Arlington Capitol, suburbs.*

★★★★A ROOM WITH A VIEW (1986). See Jeffrey Gantz's review, on page 3. (117m) *Saturday at the Harvard Film Archive.*

★★1/2 THE RUGRATS MOVIE (1998). The popular Nickelodeon kids' TV show gets the full-blown big-screen treatment here. Diaper-clad "rugrat" Tommy Pickles is suffering from a parental-attention deficit after his newly arrived brother steals his thunder. None of Tommy's fellow "rats" particularly appreciates the screaming neonate either, so they decide to return him to the hospital and get a refund. In the process they pile into a dinosaurian big-wheel (invented by Tommy's sensitive but floundering father), career through the city, and get lost in the woods. As they try to find their way home, they encounter a big, bad wolf, get assaulted by a band of mischievous monkeys, and learn their first big life lesson about the value of friendship and family. The animation is top-notch, and though the film boasts some MTV-pulsed vignettes, *The Rugrats Movie* is solid on family values and a reasonably good time for the whole mini-van clan. (79m) *Fenway, Chestnut Hill, suburbs.*

S

★1/2 SCARY MOVIE 2 (2001). After opening with a brilliant, blasphemous send-up of *The Exorcist* featuring James Woods, Andy Richter, and a lot of pea soup, Keenen Ivory Wayans's follow-up to last year's sleeper hit runs out of gas. Not literally, of course — there are plenty of fart jokes to come. But now there seems little point to all the scatology. Gross-out movies like *Scary Movie* have long since replaced the teen slasher flick as the dominant summer genre, so where's the satire? Nonetheless, there's money to be made, and so the lunkheads played by Tori Spelling, Anna Faris, and Wayans siblings Shawn and Marlon attend a haunting of "Hell House" run by a lecherous Tim Curry. The funnier take-offs of such clunkers as *What Lies Beneath* have already screened in the film's trailers, though the *Hannibal* riposte is worth seeing. In the end the film trails off into half-hearted rehashes of *Mission Impossible 2* and *Charlie's Angels*, with running gags about one man in a wheelchair and another (Chris Elliott) with a deformed hand. Talk about lame humor. *Copley Place, Fenway, Fresh Pond, Circle, suburbs.*

THE SCORE (2001). Robert De Niro is a master thief about to retire until a young up-and-comer blackmails him into one last heist. *Copley Place, Fenway, Fresh Pond, Circle, suburbs.*

★★★★SEVEN CHANCES (1925). Buster Keaton derived this witty, understated comedy from a 1916 David Belasco play. He plays Jimmie, a young man who discovers he must marry by the end of the day if he wishes to collect a $7 million legacy. After botching his proposal to the woman he loves (Ruth Dwyer), he spends the remainder of the afternoon trying to dig up a bride, while his business partner (T. Ray Barnes) advertises for one in the paper. The inevitable occurs: Jimmie arrives at the church to be met by a barrage of gold diggers (most of them ugly). *Seven Chances* has been largely ignored through the years, but it's a nearly perfect comedy — beautifully structured, and with a brilliant, extended chase scene. With diminutive, crabbed-face Snitz Edwards as the lawyer. (silent/b&w/69m) *Monday at the Harvard Film Archive.*

★★★SEXY BEAST (2001). The first film by Jonathan Glazer partakes of that great British tradition, the mob movie, in this story of Gary "Gal" Dove (Ray Winstone), whose blissful Costa del Sol retreat with his former-porn-star wife, Deedee (Amanda Redman), his best friend, Aitch (Cavan Kendall), and Aitch's bombshell bride, Jackie (Julianne White), is invaded by Don Logan (Ben Kingsley). Don is an emissary from the old gang Gal thought he'd left behind in London, and he's delivering an offer Gal can't refuse. Meanwhile, back in London, the heist for which Gal has been chosen unfolds, as an icy mob kingpin Teddy Bass (Ian McShane) flirts with bank manager Harry (a tallowy James Fox) at a stodgy orgy no doubt catered by the same people who did *Eyes Wide Shut.* The last person you'd expect to see pushing Ray Winstone around is the guy who won an Oscar playing Gandhi. But Kingsley's Logan is utter id: infantile, pugnacious, repellent, and infuriatingly sexy. Every scene with him electrifies, but the rest give as good as they get, especially Redman as the spouse who stands up to her husband's tormentor even

Continued on page 32

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JULY 12 - 19

FILMS BY KIYOSHI KUROSAWA

Cure
Thurs., July 12, at 5:30 p.m.
This moody, atmospheric police thriller centers on a crime suspect with powerful hypnotic powers.

AMERICAN FOLK ON FILM

Howard Finster: Man of Visions
Sun., July 15, at noon.
This documentary profiles American clergyman and artist Howard Finster (b. 1916), a self-taught painter who creates "sermons in paint" based on passages from the Bible.

BOSTON FRENCH FILM FESTIVAL

Opening Night

Under the Sand
Thurs., July 12, at 8 p.m.
On vacation, Marie naps on the beach while her husband Jean goes swimming. When she awakes, she cannot find him and must face the enigma of his sudden disappearance. Tickets are $15 and a reception follows the screening.

Everything's Fine, We're Leaving
Fri., July 13, at 6 p.m.
In this gripping psychological drama, three sisters' search for domestic bliss is interrupted when their father returns to visit 15 years after abandoning them.

A Brush with the Stars
Fri., July 13, at 8 p.m.
This affectionate and light-hearted comedy tells the story of a doting father who runs a hair salon and flips out when his teenage daughter is surreptitiously cast in a film in Paris.

It All Starts Today
Sat., July 14, at noon.
Acclaimed director Bertrand Tavernier takes a passionate and relentless look at a year in the life of Daniel, the principal of a preschool in a depressed former coal-mining region.

Once We Grow Up
Sat., July 14, at 2:15 p.m.
Sun., July 15, at 7:30 p.m.
Change comes as Simon meets his neighbor Claire, pregnant and neglected by her husband; deals with his grandmother's Alzheimer's; and talks man-to-man with his recently-divorced psychiatrist father. Co-presented with The Boston Jewish Film Festival.

Crime Scenes
Sat., July 14, at 4:15 p.m.
Homicide cops Fabian and Gomez have been friends and partners for years when they begin tracking a serial killer. The closer they get to the sordid truth, the more their lives are tainted by the perversity of the world in which they dwell.

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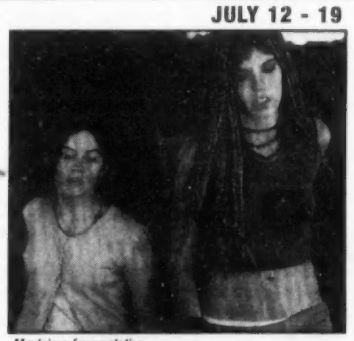

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Little Darling
Sat., July 14, at 6:15 p.m.
Sybille is a homely 30-year-old who still lives with her parents and continually awaits her true love. When she meets handsome, mysterious Victor, her romance novels seem to have come to life.

Bad Company
Sat., July 14, at 8:15 p.m.
Delphine, the bored, uncommunicative 14 year-old daughter of distracted middle-class parents, befriends a wilder schoolmate, Olivia and is confronted by their boyfriends' plan to pimp the girls.

Pre-release Advance Screening in Conjunction with Boston French Film Festival: Himalaya
Sun., July 15, at 1 p.m.
Against a backdrop of narrow mountain paths set between steep rock faces and plunging crevasses, Himalaya plays out a sweeping narrative of competing leaders, coming-of-age, star-crossed love, and the perils of a mythic journey.

La maladie de Sachs
Sun., July 15, at 3:15 p.m.
This film focuses on a compassionate small-town doctor, Bruno Sachs, and the tide of complaints from his patients, each with an ailment and a story to tell.

Tomorrow's Another Day and Rules of My Game
Sun., July 15, at 5:30 p.m.
Tomorrow's Another Day by Jeanne Labrune brings together a splendid cast for this wry look at the way small problems and situations sometimes grow and result in completely unexpected consequences. Rules of My Game by Françoise Romand is a strikingly original journey into the filmmaker's own life, family, and friends.

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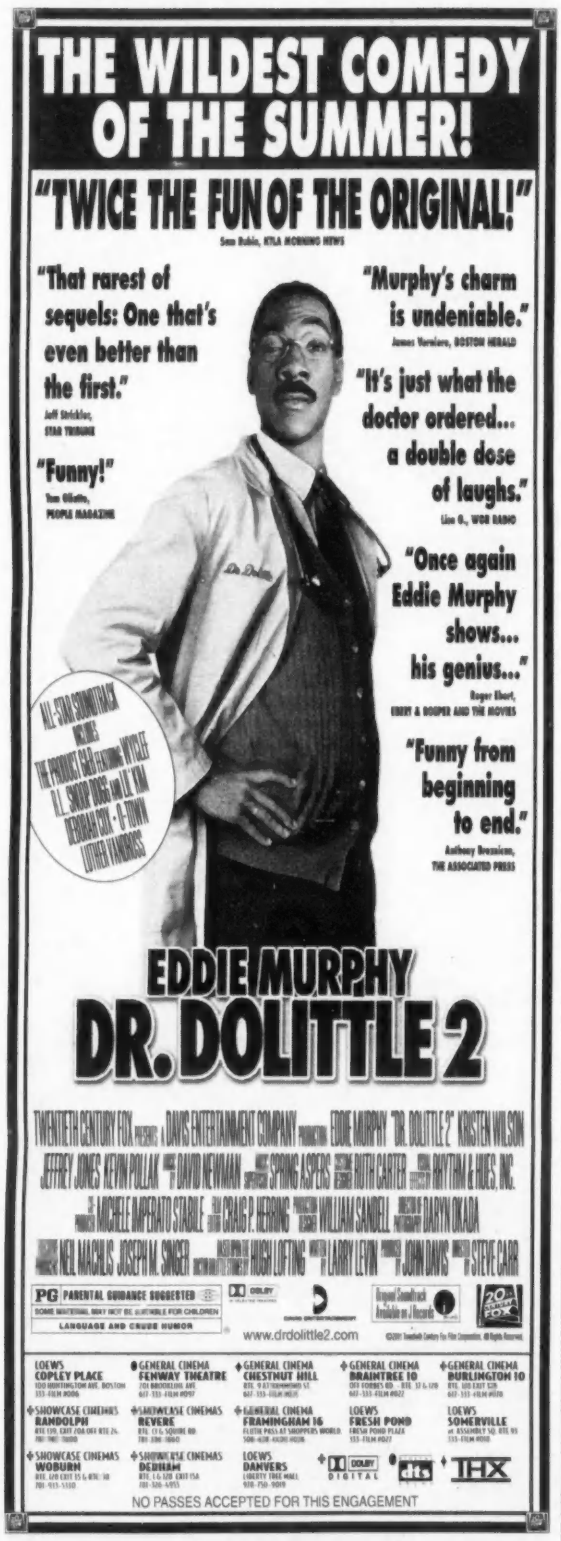
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Continued from page 31

when they both know it's a bad idea. Kendall, too, is brittly good-natured and ineffectual as Aitch. Only Winstone comes across as disappointingly toothless — which, of course, is as it should be. *Harvard Square, West Newton, suburbs.*

★★1/2 SHE'S GOTTA HAVE IT (1986). Written and directed by Spike Lee, this spare, elegant sex comedy centers on four middle-class blacks in Brooklyn. Each of the three men who's attracted to alluring graphic designer Nola (Tracy Camila Johns) wants her to himself; she simply likes sex and doesn't want to be tied down. Working on a shoestring, budget, Lee has the confidence to be playful with his material, and he plays the jive-talking Mars to hilarious perfection, but Tommy Redmond Hicks is dignified and dull as Nola's sensitive lover, and as the social-climbing male model John Canada Terrell is pompous. Still, Lee here is well on his way to turning style into chic. (b&w and color/84m) *Wednesday at the Harvard Film Archive.*

★★SHREK (2001). The CGI animation might be state-of-the-art, but the comedy here is strictly pre-Stooges — at least half a dozen flatulence and poop jokes percolate through the opening credits alone. Based on the classic, if slender, children's book by local author William Steig, and directed by Andrew Adamson and Vicky Jenson, this is an anti–fairy tale about an ugly green ogre named Shrek (voiced by Mike Myers in a kind of Scottish-burred Fat Bastard mode) who just wants to be left alone. When the local princeling, Farquaad (John Lithgow), decides to cleanse the enchanted forest of all supernatural beings, they all flee to Shrek's place; in order to get rid of them, he agrees to rescue Princess Fiona (the irrepressibly sunny Cameron Diaz) and bring her back for Farquaad to wed. Joining Shrek in his quest is his relentless sidekick Donkey (an overzealous Eddie Murphy), who quickly wears out his welcome. Everything ends happily ever after but, to the film's credit, not necessarily as you might expect. There are some spectacular landscapes plus an impressive and surprisingly charming dragon, but the lifelike CGI animation makes humans look creepy and creepy inhumans look endearing. Or maybe that's the point. (94m) *Copley Place, Fenway, Harvard Square, Circle, suburbs.*

★1/2 SONGCATCHER (20000). From director Maggie Greenwald (*The Ballad of Little Joe*) comes this disappointing historically derived fiction. A feisty Victorian musicologist, Lily Penleric (*Anywhere But Here*'s Janet McTeer), leaves behind the good-old-boys network at a Northeastern college to visit her sister, a schoolmarm in the wilds of Appalachia. Lily's previous exposure to English folksongs has been limited to sitting-room recitals, so when a local urchin bursts into "Barbara Allen," she's shocked, realizing she's discovered a vast musical tradition. Lily begins collecting the songs for a book, but her department wants to assign another expert (based on actual folklorist Cecil Sharp) to the work and demote her to assistant. There are some wonderful scenes with traditional singers like Iris DeMent, and Aidan Quinn is appealing as the gruff-but-compassionate-banjo-picking-moonshiner-and-convenient-love-interest. But the story is rife with tacked-on plot elements, like Lily's sister's clandestine lesbian affair. Worst of all, a syrupy score leaves this *Songcatcher* without any catchy songs. (109m) *Kendall Square, Coolidge Corner, suburbs.*

★★STARTUP.COM (2001). Chris Hegedus's previous film, *The War Room*, which he directed with documentary legend D.A. Pennebaker (who produces here), was a chronicle of the 1992 presidential campaign that won Clinton the White House. In *Startup.com*, which he made with Jehane Noujaim, the same fly-on-the-wall, cinéma-vérité technique pioneered by Pennebaker four decades ago follows not the sordid workings of democracy but the greedy pipe dreams of an evanescent economy. Up-and-coming entrepreneur Kaleil Isaza Tuzman govWorks.com co-founder Tom Herman did have a good idea — a Web site where citizens can conduct such government business as paying parking tickets or applying for licenses without the requisite red tape and long waiting lines. The pair's enthusiasm and energy impresses, too, as they scramble for funding and build a company that doubles in size each quarter. But the pressure affects their personal lives (will Tuzman commit to a girlfriend? will Herman keep his beard?) and finally their friendship, causing the inevitable internecine backstabbing and disillusionment that make the big crash anticlimactic. They're also lightweight compared to the Carvilles and Stephanopouloses of documentary days gone by. (103m) *Somerville Theatre.*

★★★SULLIVAN'S TRAVELS (1941). Preston Sturges pokes fun at the quest for High Art in cinema in this tale of a wealthy film director (the wonderful Joel McCrea) who comes to the conclusion that his entertaining little movies are specious and that it's time to mix with the "real" people and find out what makes the impoverished tick in preparation for an epic entitled *O Brother, Where Art Thou?* McCrea goes through with his plan — and meets a beautiful blonde drifter (played by Veronica Lake, in a ravishing performance) in the process. The movie is certainly entertaining, but Sturges can't manage the tone shift that occurs when McCrea winds up on a Southern chain gang. And the ending, in which he learns the true value of his films, is too self-congratulatory and sappy. It's a tribute to those whom Gloria Swanson in *Sunset Boulevard* called "all those marvelous people out there in the dark." (b&w/90m) *Monday at the Brattle.*

★SWORDFISH (2001). With *Gone in 60 Seconds*, Dominic Sena made an overwrought, self-satisfied movie about car theft. Less than a year later he's back with an overwrought, self-satisfied movie about computer hacking. Both films share the same stylized palette (lots of greens, oranges, and blues) and a puerile obsession with seeing as many vehicles destroyed in 100 minutes as possible. Gabriel Shear (John Travolta, in his worse hairdo since *Battlefield Earth*, and still not aware that he's incapable of playing bad guys) hires renowned hacker Stanley Jobson (Hugh Jackman) to steal him $6 billion in unused government cash. Tons of techno-babble ensues, peppered with exploding machinery (and people), bumbling feds, an airborne bus, and a rocket launcher. Halle Berry is Ginger, a vixen who is or isn't in cahoots with the bad guys. She looks primed to take Stan for that obligatory tumble in the sheets, but it doesn't happen — all we get is a flash of her tits. Who needs sex when violence is this fetishized? *Cheri, Arlington Capitol, suburbs.*

T

★★1/2 THE TAILOR OF PANAMA (2000). Just so you'll get the point of what a sorry state the intelligence business is in these days, the chief spy — a sleazy, self-serving slacker named Andrew Osnard — in John Boorman's adaptation of John le Carré's recent novel *The Tailor of Panama* (script by le Carré and Andrew Davis) is played by Pierce Brosnan, who takes unholy glee in defacing his charming, slick James Bond image. After one screw-up too many, the Osnard is sent to Panama to keep an eye on the Canal at a time of uncertainty over its future ownership. He gains entry to Panama's oligarchs via Harry Pendel (Geoffrey Rush), British expatriate and tailor to the local aristocracy. To appease Osnard, Pendel spins a yarn about a new underground movement, and between them they persuade his superiors to funnel millions of pounds to the supposed resistance — via Osnard's pocket, of course. The CIA and the US Army also get involved, the fate of the Canal being a convenient pretext to petition Congress for a budget increase. Brendan Gleeson is poignant as the former opposition leader whose spirit has been beaten out of him by government thugs, but Jamie Lee Curtis as Pendel's wife is atypically spiritless. And the cool, dispassionate air Boorman bring to the project probably works better on the page than on screen. The result is a curiously flat and unthrilling thriller. (109m) *Arlington Capitol, suburbs.*

★★★★THRONE OF BLOOD (1957). Both Orson Welles and Roman Polanski have had a fling at *Macbeth*, but it's Akira Kurosawa's samurai version that comes closest to the play's spirit in this taut, thrilling, modernist-kabuki version. Toshiro Mifune plays the overambitious, murderous Captain Washizu, a spineless, sputtering worm who needs his treacherous wife, Lady Asaji (Machiko Kyo), to spur him on to assassinations of friends, foes, and feudal lords. Kyo is amazing: her terrifyingly obsessive hand-washing scene transcends the barriers of language, period, and style. Then there's the infamous baroque ending, when Birnam Wood comes magically alive and Washizu gets his comeuppance via the most definitive overkill in cinema (besting the FBI's tommy-gunning finish of *Bonnie and Clyde*): a torrent of enemy arrows turns our Toshiro into a human porcupine. (108m) *Wednesday evening at the North End Branch Library.*

★★★1/2 TO BE OR NOT TO BE (1942). It's the quintessential Hollywood black comedy, set amid the Nazi occupation of Warsaw, as concentration camps blot Europe. Somehow, in Ernst Lubitsch's bitter, outrageous farce, there's still a place for narcissist, self-absorbed thespians. Jack Benny portrays "that great, *great* Polish actor Joseph Tura" and Carole Lombard is his savvy, semi-unfaithful actress wife. The running gags stockpile in the inimitable Lubitsch manner as Benny, Lombard, and their gang of costumed insurgents outwit the Huns and *Hamlet*. (b&w/99m) *Thursday at the Harvard Film Archive.*

TOMORROW'S ANOTHER DAY (2000). Jeanne Labrun's film stars Nathalie Baye and Jeanne Balibar in a story of a woman who wants to get rid of some furniture, a store-window designer who doesn't want to retire, and a couple who are breaking up, and how they all affect one another. (89m) It screens with "Rules of My Game," Françoise Romand's 14-minute diary short. Both in French with English subtitles. *Sunday at the Museum of Fine Arts.*

★THE TRUMPET OF THE SWAN (2001). E.B. White's classic story is wry, intelligent, and moving. Richard Rich's animated film is not. White's Louis is a trumpeter swan born mute; he learns how read and write, but his illiterate fellow swans don't appreciate his communication skills. Fortunately, his loving parents procure him a trumpet and his mastery of the instrument earns him nationwide acclaim and the affections of a babelicious swanette. Despite the talented voices of Carol Burnett, Joe Mantegna, and Reese Witherspoon, the characters are without interest or depth. Mary Steenburgen is a milksop mama swan; Jason Alexander blares away in a maniacal performance as Louis's father. The pacing lurches from various crises to moments of 100 percent corn syrup, with subpar musical numbers inserted at random. And though the lackluster artwork and shaky animation would not look out of place on Saturday morning *circa* 1981, in the age of *Toy Story* they seem sloppy and amateur. (75m) *Arlington Capitol, suburbs.*

W

★★★1/2 THE WIDOW OF ST. PIERRE (2000). Set on the island of St. Pierre, a French possession off the coast of Newfoundland, in 1850, Patrice Leconte's wrenching melodrama finds fisherman Neel Auguste (Serbian director Emir Kusturica, like a bearish Kris Kristofferson) under sentence of death for having killed his captain when in a drunken state. The authorities send back to Paris for a guillotine (in French slang, the "widow" of the title); meanwhile Neel is entrusted to Jean, the local garrison captain (Daniel Auteuil in his finest performance), and Jean's beautiful, upper-crust wife, Pauline (Juliette Binoche, in the role for which she should have received her Oscar nomination), attempts to rehabilitate him. Leconte overstates his case, transforming the killer into a saint; still, Neel, the Beast to Pauline's Beauty, revitalizes not only her marriage but the bleak life of the island — no wonder the effete bureaucrats who run the place want to see the sentence carried out. But *Widow* is not so much a political or Freudian parable as it is a personal one. By the film's cathartic, eloquent conclusion, it's almost possible to believe that love not only can transform those who kill but can transcend death itself. In French with English subtitles. (112m) *Kendall Square, West Newton, suburbs.*

★★★WITH A FRIEND LIKE HARRY . . . (2000). In this black and icy perversity by French director Dominik Moll, Harry (Sergi López, the thinking person's Andy Garcia) bumps into old school chum Michel (Laurent Lucas) by chance — or is it? — while Michel is vacationing with his squabbling family. At first pathetic in his attempt to get Michel to remember him, Harry becomes downright sinister as he tries to recement a bond that never existed. He seems better off than Michel, who's struggling with a wife, three daughters, a dilapidated country home, and a balky station wagon — the heir to a fortune, Harry tools around in a Mercedes with his girlfriend Plum. The trouble with this Harry, however, becomes increasingly apparent as he quotes by heart a terrible poem Michel published in the school magazine, or blithely buys him a brand new SUV, or takes even more drastic measures to ease Michel's family tensions. Ultimately his need strays into the twisted terrain of vintage Claude Chabrol. Although the film starts to fall apart at the same time Harry does, overall Moll has crafted a diabolically funny and subversive thriller. (117m) *West Newton, Somerville Theatre, suburbs.*

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Creative, humorous, musical woman, 18, black hair/green eyes, tall and thin, loves Clerks, Italian food, Kids in the Hall. Desires intelligent, musical, tall male 18-26 for casual dating. Simpsons fanatic a plus. ☎256955

CHOCOLATE DELIGHT
Extremely attractive, black woman, 5'4", 150lbs, seeks intelligent, sharing gentleman for a lasting relationship. Will answer all sincere replies. ☎256960

SENSUAL SAGITTARIUS
Energetic, animated, spontaneous, fun-loving professional SWF, 27, 5'9", seeks outgoing PM, 27-35, who can laugh at the satire we call life. ☎256880

MOVING TO BOSTON!
Attractive, intelligent, fun, independent SWF, 26, blonde/blue, into outdoors, movies, conversation. Seeking attractive, fit, witty, educated SWM, 25-30, a nice boy to show me around. ☎256492

SICK OF THE BAR SCENE
Attractive, educated, professional SWF, 31, 5'6", 130lbs, blonde/brown, curvaceous, Libra, enjoys travel, cooking, scuba diving. Seeking fun-loving, romantic man, 30-50, for friendship, possible relationship. ☎120666

OPEN-MINDED
Petite, dark-haired, attractive, intelligent, funny SF, 40, likes casual dining, movies, fine wine, dancing, sight seeing. Seeking sensitive, kind man who takes care of himself. ☎120207

WRITER
SWF, 31, bleeding-heart Liberal, quirky sense of humor, loves sailing the Charles. Seeking male with good sense of humor. ☎120466

THE CURIOSITY...
is killing me. Very attractive, feminine SWF, 28, loves rock music and wine. Looking for woman for casual friendship and possibly more. ☎118612

UNCONVENTIONAL SJF
An unconventional, attractive SJF, 40-something forever, artist/business woman, with eclectic city interests. Seeking non-ugly, fun/serious, aesthetically aware city man, 48-62, for whatever chemistry dictates. ☎256138

CAN'T STOP...
the dance. SWF, 21, 5'9", brown/brown, seeks SM, 18-30, music junkie, with good sense of humor, for friendship, good conversation, appreciation of '80s tv theme songs, Happy Meal toys, Pop-Up Video marathons. ☎256443

INTRIGUING SEXY
Tall and pretty, professional SJF, 34, long brown/brown, enjoys cooking, concerts, movies, sports, history channel. Seeking warm hearted, interesting, fun loving S/DWPM, 29-39, for dating, possibly more. ☎255878

LOOKING FOR A HERO
SWF, 45, non-drinker, enjoys museums, bookstores, walks in city, tackling recipes. Seeking sexy, responsible, intelligent, witty S/DWM, 35-55, non-smoker, for friendship, long-term relationship. ☎256619

LATINA SEEKS I
Tall, curvy, pretty JF seeks stable, emotionally available mensch, 42-60, for adventure, walking, cuddling, coffee, friendship, and long-term relationship. ☎256583

COLLEGE STUDENT
Outgoing, funny SWF, 19, brown/blue, enjoys clubbing, ice hockey games, concerts, music, parties. Seeking attractive SM, 18-24, casual dating. Hockey players a plus! ☎255976

FUNNY, PRETTY, CARING
giving, intelligent SF, 27, 5'5", long brown/green, mother of one, likes art, music, museums, knitting, sewing, dancing. Seeking independent, open, honest, caring, kind man who likes kids. ☎120106

MESSAGE IN A BOTTLE
Tall, slim SF, 38, 5'8", nice build, enjoys hiking, horseback riding, plays, movies, dining out. ☎119243

Pretty, hazel-eyed, brunette SJF, 38, likes comedy and music. Seeking S/DJM, 38-49, soulmate, who's sincere, humorous, and romantic. ☎259240

SPORTY GIRL
Professional SWF, 23, seeks SM, 23-28, who likes outdoors, Red Sox, Celtics, Bruins, biking, camping, canoeing, hiking, outdoors, movies, having fun. ☎256209

MODERN DAY BRADY'S?
SF, 32, single mom, looking for a sweet, honest single dad for friendship, dating, and hopefully more. ☎115525

SPINSTER
Bright, facetious SBF, 23, slim, unconventional wordsmith, seeks well-adjusted male, 22-26, similar body type, to help quash my sexist ways. Pretty-boys, mixrace, and freckles welcome. ☎120243

VANILLA SEEKS SPICE
I am vanilla looking for some spice in my life. If you have the spice that would be nice. Let's see if we can cook something up. ☎257170

CARING AND UPBEAT
Positive SWF, low 50s, looking forward to summer days at the ocean, seeks honest, funny, principalled, professional with a terrific sense of humor. ☎257148

DREADED ANGEL
Laid back SF with a twist of spaz, likes to party, go to the beach, and chill. Seeking SM, 18-25, for friendship first. ☎257132

SEEKING SOULMATE
Petite SF, 30, 125lbs, long brown/green, tan, seeks Italian, fit SM, for possible committed relationship. No couch potatoes. ☎257150

ONE-OF-A-KIND
SF, 5'8", hazel eyes, multi-colored hair (mostly reddish), loves singing, song writing, acting, acting, martial arts. Seeking spontaneous, yet grounded, honest, romantic, sincere SM. ☎256350

JENNIFER OR HALLIE
Not! Attractive, down-to-earth SBF, 41, 5'6", 160lbs, brown/brown, light complexion, loves travel, fine dining, cuddling, rainy days. Seeking humorous gentleman to build friendship first. ☎253486

SMART AND SEXY
Attractive, athletic SF, 32, 5'6", 130lbs, brown/green, likes outdoors, tennis, horseback riding, reading. Seeking dependable SM who doesn't take life too seriously. ☎255971

LOOKING IN NEWPORT
DWF, 38, 5'6", brown/blue, single mom, enjoys reading, outdoors, meditation, yoga, music. Seeking spiritual, kind open-minded SM, with similar interests, for friendship, possible long-term relationship. ☎255174

LOOKING FOR LOVE
SWF, 260lbs, short black/blue, enjoys walks, animals, bowling, movies, music. Seeking honest, fun-loving SM for friendship first, possible long-term relationship. ☎256911

GREAT GIGGLES
Intelligent, vivacious, easygoing, kind SJPF, 56, seeks warm, witty, wise, wonderful SM for friendship first, possible long-term relationship. ☎256886

FUN-LOVING
Slim, romantic, beautiful DWF, offers friendship, companionship, love, and laughter, to compatible SWM, 60+. Do you? ☎255732

SHARING
Funny, athletic, memorable scientist, 38, enjoys dancing, laughing, poetry, philosophy, gardening, artistic endeavors. Seeking tall WM, for sharing. ☎253128

SEXY PROFESSIONAL
Fit professional SWF, 29, brown/blue, registered nurse, loves sports, dancing, clubs, parties, traveling, animals. Seeking financially secure, happy SPM for casual relationship. ☎256646

SCUBA DIVER
Pretty, slim, long-haired female, 36, 5'7", enjoys running, violin, travel. Seeking tall, fit, caring SWM, 40-50, 5'11"+, for great relationship. ☎252160

LET'S GO 4 A RIDE!
SWF, 30, 5'9", 130lbs, long black/green, fit, artistic and creative, enjoys outdoors, motorcycles, rock bands, travel, beach, fishing. Seeking tall SWM, 30-45, with similar interests, for friendship, possible long-term relationship. ☎256121

WILDLY SMART
Deeply kind, academic woman, seeks humorous, intelligent, sexually expressive man, for adventures both stylish and substantive. ☎256576

SOUTHERN GIRL
Fearless, open-minded, dedicated SWF, 25, brown/blue, into lasagna, dancing, Tae Kwon Do, scuba diving, cooking, reading. Seeking confident, independent, funny, open-minded guy, 25-34. ☎256503

LIFE SOUTH OF BOSTON
Share pizza, conversation, laughter, dreams, questions, answers, life in Boston/south, with this tall, attractive, divorced, 49 year-old "brown-eyed girl". Be intelligent, kind, "real", and we'll be off to a smashing start. ☎256536

FULL OF WANDERLUST
Naive, inquisitive brat, 25, reddish hair, well-hidden tattoos, likes road trips, local music, canoeing, reading. Seeking honest, intelligent guy, 25-32, comfortable in his own skin. Long-term to never-ending. ☎256440

Shy, serious, honest SF, 37, likes French cuisine, hiking, reading, movies, museums, gardening, theater. Seeking open-minded, big-hearted man, 36-50, with integrity and no vanity. ☎257204

CA TRANSPLANT
Educated SF, 30, hiking, movies, clubbing, conversation, city spots. Seeking SM, 27-33, with similar interests, to show me around. ☎120780

CALL ME!
SF, 34, dirty blonde/brown, likes camping, boating, fishing, hanging out. Seeking caring SWM, 30-44, who is honest, with similar interests, for relationship. ☎120412

STARGAZE WITH ME
SF, 5'5", blonde/blue, seeks laid-back, happy, independent, honest-as-can-be male. I'm loyal, like The Simpsons, Phish, Dead. Are you for ready for tour? ☎120003

QUIRKY & FUNNY
SWF, 30, likes Joyce, Faulkner, the beach, Sci-fi, art films, new food, linguistics, Elvis Costello, NPR. Seeking hilarious guy that reads. ☎119248

FRIENDS FIRST
Warm, sincere SF, 49, 5'6", non-smoker, dark/dark, varied interests, self-employed in alternative health seeks older, wiser, taller male, 40-60, for long-term relationship. ☎118567

HEY GIRLZZZ!!
BiW/BF, 23, likes comics, anime, manga, porn, Manray. Seeking same. D/D-free, non-smoker, feminine, clean, goth or punk for hanging out or more. ☎118665

MIS-PERCEPTION...
that a woman becomes less beautiful with age. Young-at-heart redhead, early 60s, 5'3", non-smoker, Worcester area, seeks tall, honest gentleman who appreciates a real lady. ☎116815

MAE WEST SEEKS...
Dave Navarro. If you're a skully cap-wearing, artsy type who loves the Red Hot Chili Peppers, this SWF, 34, spiky blonde/blue-gray punk chick wants you! ☎115754

BORN AGAIN
Very attractive SWCF, chestnut brown/hazel, enjoys movies, dining out, bible studies. Seeking SWCM, similar interests, 32-39, who loves the lord as much as I do. ☎257285

PETITE LADY...
40s, interests include the arts, walks, coffee shops, good talks, reading. Seeking honest (preferably Pagan) man for possible long term relationship. ☎257194

NON-AVERAGE BEAR
Attractive, non-stereotypical SBF, 35+, enjoys learning about different cultures, hiking, biking, interesting discussions. Seeking open-minded, educated, active male, any culture, for long-term relationship. ☎257161

LOVE IS IN THE AIR
Vivacious, outgoing, confident SWF, 50s, loves Luther Vandross, dancing, theater, romantic dinners, laughing, and a man who wears cologne. Be 38-52, for dating. ☎256501

TAKE A CHANCE
Enjoy life! Attractive SWF, 37, 5'9", 133lbs, into health, baseball, laughing, music, and yoga. Searching for soulmate. Be honest, compassionate, exciting, handsome. Will there be sparks? ☎257059

DINK DOMESTIC BLISS?
Attractive SWF, 40s, 5'4", brown/brown, non-smoker, seeks SWM, 31-51, youthful, lean, brilliant soulmate? Into funny movies, nature, ethnic food, blues, rock, jazz, books. No kids. ☎256976

FOR KEEPS
Professional, down-to-earth, kind-hearted, educated SBF, 41, 5'6", 135lbs, seeks honest, considerate, educated S/DWM, 35-55, for committed long-term relationship, leading to marriage. Children welcome. ☎256974

FEISTY REDHEAD
Very cute DWF, 45, 5'10", red/brown, height/weight proportionate, enjoys sports, camping, theater, amusement parks, fleamarkets, long drives. Seeking honest, sincere, communicative SM, for friendship, possible long-term relationship. ☎255175

SCHOLAR GODDESS...
seeks consort. Tired out by senseless heterosexual head games, I issue the male race this ultimatum: one decent guy or I switch sides! Match this: vivacious, intelligence, rock-solid personality, sunny disposition. Call me! ☎256961

SINGLE RUBY ROSE...
embodies beauty, youth, sensuality, awareness, creativity, compassion, passion, energy, excitement. Seeking S/DM soulmate, 35-48, with caring soul, supportive instincts, passionate about Indy music, art, film. Children ok. ☎256226

TAKE A CHANCE
SBF, 49, seeks SBM, 49-58, N/S. Drug-free, must like jazz, concerts, going to the movies, traveling, and have a good sense of humor. ☎254213

MESSAGES ARE ALREADY WAITING FOR YOU!!

Any messages left for you after June 21st are in your new six digit box! Call 617-859-DATE (3283) today to convert your four digit box over and to pick up your new messages.

As part of the new Phoenix Personals, we'll ask you how you'd like to be contacted when you have new messages or matches. We'll also ask you a few profile questions so that we can match you up with people you want to meet. Don't delay, call today!

SEEKS HONEST MAN
Pale, short, slight, inventive, artistic female, brown/blue, seeks capable, articulate, dominant, organized male, non-smoker, with spark, unafraid to take over, for open-minded playful friendship. ☎257300

ATTRACTIVE WOMAN
SF, 31, with Herpes, seeks attractive, muscular male, 30-35, on the North Shore, for dating, possible relationship. ☎256405

LOST GLASS SLIPPER
SWF, 23, 5'2", 100lbs, seeks SWM, 21-35. Interests include: music, dancing, movies, yoga, reading, animals, outdoor activities, more! Looking for fun time, possible long-term relationship. ☎255868

ARE YOU CRAZY?
Creative SWF, 19, intelligent, sarcastic, and devoted to the band Too. Seeking SWM, 18-25, who's obsessed with music, laughing, open-mindedness, and having fun. ☎256504

APPRECIATE ME...
would you? Cute, redheaded SJF, 26, needs a nice guy with a brain. I'm sweet, smart, and curvy. No jerks need apply. ☎256878

CUTE, FUN GIRL
Cute, down-to-earth, funny SF, 21, 5'1", 115lbs, about to graduate, enjoys dancing, sports, movies, quiet times. Seeking spontaneous, lively SM, 21-25. ☎256848

VEGETARIAN
Veghead enjoys nature, fitness, NPR, music, movies, dining. Seeking soyboy, 28-35, non-smoker, for friendship first. ☎256608

ENCYCLOPEDIA OF LIFE
Open-minded, adventurous, fun SF, 26, loves Good Fellas, into dancing, motorcycles, going out on the town. Seeking single guy, 26-34, who's similar, but not, with good personality. Friendship first. ☎256750

ASIAN GAL
Asian, 20-something, looking to hang out with new friends in Boston. Laid-back, educated, sweet, a crack up and all that good stuff. ☎256496

FUN-LOVING
Adventurous SWF, 26, 5'6", 110lbs, red/hazel, seeks honest, fun-loving SM, 23-29, for dinners, movies, concerts, and lots of laughter, for friendship, possible long-term relationship. ☎256510

ANYONE OUT THERE?
Full-figured, sensuous SWF, 27, 5'1", brown/brown, single mom, enjoys nature, walks on the beach, writing poetry, music, reading. Seeking intelligent, spiritual, outdoing, artsy SM, with similar interests, for friendship, possible long-term relationship. ☎256521

CUTE TRIPPY CHICK
SWF, 22, 5'6", 127lbs, brown/green-gold, artist, intellectual, spiritual, digs parties, chilling out, wrestling. Seeking honest, tall, thin, rocker hottie, 22-25, with tattoos, sense of humor. ☎256477

LOOK NO FURTHER
Full-figured SBF, 34, looking for an honest, compassionate, down-to-earth WM, with great sense of humor, for long-term relationship. ☎255736

DYNAMIC
Active SWPF, 32, seeks bright, witty, fun, companion, 30ish, for city strolls, art films, concerts, museums, dining out, cooking in, NPR-sparked discussions, and lively banter. ☎121016

GENTLEMEN ...
prefer blondes! SF, 27, long blonde/green, likes theater, romantic dinners, outdoors, relaxing at home. Seeking PM with sense of humor. ☎255967

RUBENESQUE GODDESS
Shapely, full-figured, self-aware SWF, 37, 5'9", dark/dark, pale complexion, spiritually evolving as you are reading this, enjoys music, metaphysical studies, theater, reading, the arts. Seeking tall, creative, attractive, kind, self-aware, emotionally grounded SWM, mid 30s-mid 40s. ☎256851

ARE YOU REAL?
Laid-back, honest, sarcastic SF, 19, loves road trips to nowhere, experimenting, Portishead, NIN, Pearl Jam, Massive Attack. Personality? Sense of humor? Honesty? Seeking SM, 19-25, for casual, chilling, good times. ☎256355

AMUSED CYNIC...
waiting to be proven wrong. SWF, 32, 5'2", fit, brown/brown, occasional smoker, seeks someone who can make me laugh. Enjoy just about anything. Worcester area. ☎257280

FLYING COMET
Russian girl, feminine, slim, holistic lifestyle, open-minded, likes arts, cooking, dancing. Seeking SW gentleman, 25-50, to share interests, possibly more. ☎255429

DON'T FOLLOW ME...
I don't know where I'm going. Intense, creative, caring SWF, 30, 5'4", blonde/blue, into chocolate, outdoor activities, reading, animals. Seeking intelligent, caring, good-looking, taller guy, 25-35, for dating. ☎257184

FIT, ATTRACTIVE JF
Auburn-haired, fit, fun, educated, humorous, politically liberal, healthy SJF, 42, enjoys ethnic dining, walks, modern music. Seeking similar, cute JM, 36-49. ☎255735

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The Phoenix sex personals

women seeking men

SEEKING PRINCE
Attractive, sensitive, bright SWF, 40, seeks sensitive, communicative SWM, 33-47, tall, for meaningful relationship. ☎255239

MY SPECIAL MAN
SWF, 39, loves the outdoors, sailing, skiing. Seeking someone who likes city weeks, country weekends, who's kind-hearted, down-to-earth, enjoy the simple pleasures in life? ☎256494

LIFE IS BEST SHARED
Attractive, well-educated SWF enjoys travel, theater, dining out, water sports. Seeking S/DM. ☎119441

NORTH SHORE WOMAN
SF, 42, likes museums, movies, day trips, dining in and out, outdoors. Seeking SBM, 42-47, who is D/D-free, with similar interests. ☎118447

ISLAND POET
SBF, 40, 5'3, 127lbs, honest, caring, loves dancing, movies, long walks. Seeking SBM, non-smoker, honest caring, independent, mature, who knows how to treat a lady. ☎253033

VIM. VIGOR. VITALITY
Tall, calm, centered SF, 64, pianist/composer, wants to meet the man of her dreams. Could that be you? Call. ☎256780

SWEET LADY
SWF, animal lover, loves the beach. Seeking compassionate male who will accept me for who I am. ☎257131

men seeking women

"THE UNPAINTED..
beauty of the everyday." Artistically-inclined, contemplative, sweet, smart man, 37, architect/photographer, searching for a smart, confident, strong, open-minded woman, 33-41, to explore life with. ☎118188

BIG TEDDY-BEAR
Gentle, affectionate, sensitive SM, 6'5", 275lbs, seeks honest, intelligent, open-minded SF who enjoys walks, music, for possible long-term relationship. ☎119895

LOOKING FOR YOU
Affectionate, caring, honest, understanding, easygoing SM, 5'7", 160lbs, non-smoker, enjoys movies, playing pool, soccer, boating, drawing, poetry. Seeking good-looking, intelligent, loving SF for possible relationship. ☎116077

FUN-LOVING ACADEMIC
professional SWM, 35, Gemini, seeks smart, energetic, passionate SWF, 25-37, for friendship, possible relationship. ☎120632

CHOCOLATE THUNDER
SBM, 42, seeks tall, attractive, fun-loving, outgoing young SBF, in good shape, non-smoker, no kids, good sense of humor. ☎119175

IRISH, BLUE EYES
SM, 26, 6'1", 175lbs, in the Boston area, seeks attractive, intelligent, good-looking woman who knows what she wants. ☎118186

KIND RASCAL
Sensitive, honest, caring, educated, man, 30, 6', 185lbs, with unparalleled sense of humor, into movies and outdoors. Seeking attractive, sweet, animal-liking, slim, petite woman. ☎118593

TAKE A CHANCE
Down-to-earth SBM, 18, seeks cute, sweet, sensitive, honest SF for friendship first, possible long-term relationship. ☎116807

SMART AND SEXY
Honest, sincere, attractive SWM, 25, athletic build, seeks smart, sexy SF, 20-25, for friendship first, possible committed relationship. ☎118091

IN SHAPE
Cute, confident, outgoing SWM, 29, athletic build, seeks easygoing, attractive SF, 23-28, with great sense of humor, for long-term relationship. ☎118129

WORTH THE INVESTMENT
Loyal, intelligent, funny SWM, 35, brown/brown, enjoys loyal, intelligent, funny. Seeking patient, supportive SM, 25-42. ☎116808

FUN SWM, 38
Attractive, funny, romantic, professional SWM. Likes movies, dining, cycling, sailing, travel. Seeks similar fit, attractive SWF 25-35 whose willing to lie about how we met. ☎118627

CATS, WALKS, BOOKS
SWM, 37, creative, quiet, caring, sensitive, witty, seeks similar. You do not have to consider yourself beautiful, but should be willing to be persuaded you are. ☎120244

LOOKING FOR FUN
Easygoing SWM, 32, Cancer, musician, seeks laid-back, independent, big-hearted, intelligent SWF, 25-33, for friendship, possible relationship. ☎120699

SEEKS SIMILAR FEMALE
professional SWM, 50s, seeks female, 35-50, for one-on-one relationship. I like golf, boating, having fun, relaxing, leisure time. ☎120223

CREATIVE COMPANION
Attractive WM, 53, 5'9", trim, youthful, great spirit, many interests. Seeking honest long-term relationship with GA/WM, 30-45, who's caring, romantic, fun, and not into scene. ☎119978

GOOD-LOOKING ITALIAN
Hard-working, high-energy SM, 38, 6'3", 200lbs, dark/dark, Wiccan, likes R&B, dining, romantic times, the great outdoors, weekend getaways. Seeking passionate, caring, understanding, long-haired, tall woman. ☎118762

SPORTS MAN, NOT FAN
Emotionally/financially secure, easygoing SWM, 37, Metro West area, good sense of humor, likes Harleys, music, travel, the outdoors, shooting pool, beaches, mountains. Seeking similar woman. ☎118245

ROMANTIC
SWM, 25, enjoys romantic dinners, movies, walks on the beach, clubs. Seeking SF, 25-32, similar interests, for fun times, possible long-term relationship. ☎119653

SEEKING MATURE WOMAN
SWM, 29, 200lbs, brown/brown, seeks honest, sincere, attractive, down-to-earth SF for friendship first, possible long-term relationship. ☎119676

TOO YOUNG TO BE OLD
SBPM, 31, 5'9", 190lbs, non-smoker, enjoys athletics, getting out. Seeking similar, attractive young lady. ☎119068

LAID-BACK
SM, 23, seeks fun, open-minded, pretty, easygoing woman for bars, beach, good times. ☎119116

BABY FACE
Very good-looking BPM, 6'5", 205lbs, non-smoker, non-drinker, D/D-free, seeks SF for friendship first, possible long-term relationship. ☎119387

ATTRACTIVE FOREIGNER
Extremely good-looking, college-educated SPM, 37, dark hair/eyes, dark complexion, seeks attractive SF, non-smoker, non-drinker, for friendship first, possible long-term relationship. ☎118877

RESPECT AND LOVE
Loving, giving SM, 37, slightly physically deformed, believes in total honesty in any relationship. Looking for a woman who can overlook physical deformity. ☎118575

HERE I AM
Hard-working SM, 38, loves the beach, vacationing, seeks funny, caring, exciting SF, who enjoys bowling, movies, music, for friendship first, possible long-term relationship. ☎118139

MISSING PERSON
Simple conversation with other similar personas of opposite sex sought by fit, quiet, respectful SWM, 32, who wishes to feel completely human. Dive bar friendly. ☎118614

GOOD PERSONALITY
SM, 35, brown/brown, likes mountain biking, music, quality food, cooking, live shows. Waiting for the right one to come along. She should be fit, like music, and be able to kick back. ☎120247

I'M READY
SBM, 29, loves beaches, rock-n-roll, blues, working out, jazz. Seeking female with similar interests to have a good time with. New Hampshire. ☎120444

GHM, PLEASE?
GWM, 38 (look younger), in good shape, seeks GHM for a friendship or maybe relationship. Interests include movies, books, outdoor activities, weight-lifting. ☎120240

VERY HANDSOME
Classy, selective, honest, sane SWM, 45, blond/blue, ex-pro athlete, seeks pretty, shapely SF, 25-38, race open, for travel, romance, long-term relationship. ☎256838

DARK PRINCE
Dashing, bold, lion-hearted, brilliant, accomplished, athletic DWJM, 45. Dark, intense eyes. Mischievous smile. Seeking dark (race open), sophisticated, spirited princess, 30-42, for magic carpet rides. ☎257158

DON'T POSTPONE JOY
What fills your life with delight? Imagine snuggling under the stars, feeling relaxed, safe, knowing its alright. SWM, 29, 5'11", blond/blue, seeks SF for relationship. ☎119873

R ALL YOUR FRIENDS...
married? Mine are! SWM, 37, seeks SW/AF for dating, possible long-term relationship. I enjoy trying to restaurants, hiking, day trips north, and many other things. ☎119948

R U THERE?
SWM, 26, non-smoker, non-drinker, somewhat shy. Likes playing cards or pool, working out, the Muppets, goth clubs, coffee, philosophical conversation. Seeking similar SF. ☎119962

ARE YOU THIS?
An animal-loving, road tripping, physically fit, deep, spontaneous atheist? Then you have at least 6 things in common with this tall, off-beat SWM, 32. ☎257183

LOVES TO HAVE FUN
Athletic, educated, friendly, easygoing SWM, 22, 5'7", 150lbs, brown/green, enjoys sports, clubbing, reading, movies, music, beach. Seeking SF for possible committed long-term relationship. ☎118920

LONELY
Intelligent, decent, good-looking DWM, 56, seeks soulmate for serious relationship. Age and race open. Be attractive and emotionally available. ☎253349

NEW TO THE AREA
SM, 24, 5'7", 145lbs, brown/blue, likes running, soccer, being outside, movies. Looking forward to meeting a nice girl. ☎118265

SEEKING INTERRACIAL
SWM, 30, 5'10", 200lbs, likes working out. Looking for nice, heavy SB/HF for friendship or more. ☎118482

SHAKESPEARE AND...
Spiderman. Ale and quiet chats. Kevin Smith and Die Hard. Dandy Warhols and Mozart. PWM, 30, looking for woman with an open-mind and cool laugh. ☎118623

DOWN-TO-EARTH
Fun-loving SWM, 33, enjoys movies, shows, concerts. Seeking easygoing, positive SF for friendship first, possible long-term relationship. ☎117962

LOOKING FOR ADVENTURE
Artistic, creative SWM, 22, 5'9", 160lbs, brown/hazel, loves cooking, movies, dining. Seeking SF for friendship first, possible relationship. ☎118141

GIVE ME A CALL!
SM, 26, 6', 180lbs, seeks energetic, friendly young lady for casual relationship. Get in touch! ☎116763

AFFECTIONATE
Smart, attractive SWM, 27, buddhist, vegetarian, a little nuts, obsessed with movies and acting, seeks mate with both inner and outer beauty. ☎116804

SELF-EMPLOYED
Fun-loving, outgoing, open-minded, rock-n-roll guy, 36, 6', 210lbs, tattooed, divorced man, seeks female for good times, possible long-term relationship. Should be into modern rock. ☎116540

STUDENT
SM, 23, seeks nice single female with pleasant personality. Friendship first, serious relationship in the future. ☎116579

ENJOYS CITY LIFE
Honest, down-to-earth, attractive SWM, 34, seeks easygoing, laid-back, confident SF for friendship first, possible long-term relationship. ☎115840

NICE GUY
SBM, 31, 5'10", 170lbs, D/D-free, medium build, nice body, very fit, works at homeless shelter, enjoys martial arts. Seeking loving, respectful SW/AF for relationship. ☎116131

RI OCEAN & BEACH LOVER
Mature, experienced SWM, 6'3", 185lbs, discouraged by cranky divorced mothers, seeks slender, cuddly SW/AF (Renee Zellweger?), under 35, professional/graduate student, summer fun? Waterfire? romance? Long-term relationship? ☎118190

CLASSIC LADY
Attractive SWM, 38, enjoys movies, classic rock, sports. Seeking attractive woman for dating, romance, possible long-term relationship. ☎257058

NORTH OF BOSTON
Fit, attractive, outgoing SM, 45, 5'10", 195lbs, brown/brown, in southern NH, likes movies, restaurants, clubs, quiet times. Seeking female, 34-43, who can express herself. ☎120082

PETITE? WAIF-LIKE?
WF under 40? Not your average SWM, 40, seeks the above for long-term relationship. No Barbie Dolls need apply. No smokers, no kids. ☎120098

MOONLIT BEACH PICNICS
SWM, early 50s, enjoys fireside cuddling, movies, theater, exploring ocean village hideaways, sharing thoughts and dreams, holding hands. Seeking romantic, ocean-loving SF for possible relationship. ☎119531

MUSICIAN
Good-looking, easygoing SM, 50, 5'8", 165lbs, brown/brown, hardly ever drinks, doesn't smoke, no drugs, loves the Cape, dining. Seeking attractive lady, 35-45, with same qualities and interests. ☎118658

DAY DREAM BELIEVER
Friendly Indian man, 50, enjoys music, movies, walking, quiet times, biking, good conversation. Seeking SF, 30-50. ☎119058

SMELL THE LEAVES
SM, 67, seeks active, interested, warm, genuine, graceful, rhythmic, beautiful woman who loves children, animals, the dawn. ☎119236

HANDSOME BM...
40, interested in meeting a single female for whatever is meant to be. Big beautiful woman welcome! ☎118241

SEEKS CREATIVE WOMAN
ARtist, 46, seeks creative woman, 28-45, any field, to share love, caring, books, ideas, walks, cooking, the beach, Walden and Greece. ☎116574

I LIKE TO COOK
SWM, 35, enjoys cooking, movies, dining out, outdoors, reading, sports. Seeking SF, 27-37, with similar interests, for friendship, possible LTR. ☎121025

TOO MANY ADS!!!
Educated SAM, 33, N/S, teacher, enjoys reading, playing guitar, sports, outdoors, the arts. Seeking outgoing, fun-loving, intelligent female for dating. ☎120785

RIGHT NOW!
Athletic SWM, 25, smoker, green eyes, seeks attractive, intelligent SWF, 18-35, 5'1"-5'9", for possible LTR. ☎119630

NEW BEGINNING
Educated, down-to-earth, sensitive, honest SM, 36, N/s, enjoys cooking, music. Seeking confident, creative, intelligent SF, 30-40, with similar interests, for friendship, possible LTR. ☎120175

RECENTLY LOCATED
Blond-haired, blue-eyed guy, 36, 5'6", 133lbs, Cancer, likes movies, music, books, writing. Looking for female companion. ☎120409

MOVIE/MUSIC FANATIC
SM, 25, school teacher, likes writing, reading. Seeking intelligent, open woman for possible relationship. Give me a call! ☎120436

TEDDY BEAR TYPE
SBM, 37, seeks female for fun, going out, museums, dancing, playing pool, fishing, the arts. If this sounds interesting, leave a message! ☎119507

LEOS SUN & FUN
Educated SWPM, 29, enjoys dining out, music, conversation, movies. Seeking mature, intelligent female for friendship, possible LTR. ☎119426

WHAT'S HAPPENIN'?
Cuban SM, 18, seeks fun-loving, outgoing woman for friendship, movies, mall, chillin, hanging out. ☎119378

WANTED: BROWN U GIRL
Handsome, muscular, peaceful, loyal, classy, mannered SWM, 38, dark/dark, nice dresser, deep thinker, seeks younger woman. ☎119136

YOU OUT THERE?
Educated SWM, 42, 6', 210lbs, enjoys fairs, movies, dining out, outdoors, reading, sports. Seeking caring, attractive SF, 25-45, with similar interests. ☎121020

HONEST, INTELLIGENT
Romantic, humorous SM, 45, 6', 180lbs, brown/brown, likes flying, scuba diving, karate, dining out, movies, camping. Seeking female, 35-55, for friendship, possible long-term relationship. ☎120517

NEWPORT GUY
Handsome, quiet, honest, spontaneous SM, 46, 5'8", 150lbs, likes beach walks, dogs. Seeking special, attractive, spontaneous, down-to-earth woman, 5'-5'4", who loves life. ☎119979

SOMETHING'S MISSING
Clean-shaven, well-groomed, well-dressed, nice, warm, affectionate SM, 46, 5'10", 210lbs, brown/hazel, seeks personable, affectionate, fun lady. ☎119245

UNIQUE
Professional SWM, 29, 5'8", 140lbs, handsome, non-smoker, honest and caring individual, college-educated, into music, concerts, theater, movies, fitness, dining out, and more. Seeking professional SWF, 25-35, fit, with similar interest. ☎256490

RURAL ROMANTIC
Affectionate, understanding, honest SWM, 49, 6'1", 195lbs, book and animal lover, seeks caring lady, 35-55, for companionship, possible long-term relationship. ☎253953

men seeking men

LET'S TALK & SEE
Spontaneous, outgoing GWM, 33, 5'11", 210lbs, brown/hazel, non-smoker, enjoys theater, independent films, reading, 70s-80s music. Seeking attractive GWM, 30-45. ☎258706

FRIENDSHIP AND FUN
Tall, fit, good-looking, intelligent SWM seeks slim/muscular, good-looking SM, 25-39, for friendship first, possible long-term relationship. ☎116890

NEW TO TOWN
Attractive, sexy, smooth, clean-cut, clean-shaven, professional GAM, 29, 5'8", 140lbs, seeks good-looking GWM, under 40, for friendship, maybe more. ☎256538

OUTDOORS MAN
Attractive, masculine SWM, 37, 6'1", 195lbs, into cycling, mountain biking, lifting. Seeking good-looking, athletic GWM, 27-37, for friendship/relationship. ☎257153

SEARCHING
Very good-looking, masculine, student, 25, light brown/hazel, fun, athletic, seeks similar guy for friendship, possible long-term relationship. ☎259035

ADVENTUROUS GUY...
loves anything fun, traveling, working out, cuddling, walks. SWM, 25, 5'8", 157lbs, masculine, clean-cut, athletic, honest, romantic, very good-looking. Seeking same for great adventure. ☎256437

FOR MY NEXT 48 YEARS
Well-preserved GWPM, 48, 6'1", 220lbs, brown-gray/blue, wants compadre, 40-something, for possible long-term relationship. Friendship with intimacy would be a great start! More jeans/t-shirts than suits! ☎256845

TRUE AND REAL
Any real men left out there. This chubby WM, 45, would like to find one, 40+, and friendship. ☎256700

SEEKING OLDER MAN
Attractive, smooth SWM, 18, 150lbs, brown/blue, seeks kind, caring, attractive SM, 30-50, for friendship and dating. ☎256327

BEAR IN MIND
Bright, handsome GWM, 40, 5'11", 160lbs, fit, smooth, lean, likes antiques, gardening, urban/rural life. Seeking mature, masculine, very hairy, bearish guy, 35-55, to share mind, body, humor, and heart. Friendship/LTR. ☎256337

OUTDOORS MAN
Athletic, muscular, masculine GWM, 33, 5'11", 180lbs, seeks athletic, masculine GM, 24-35, not into scene, for good times, fun, and adventure. No fats/femmes, please. ☎252622

MUSCULAR, ATHLETIC
Good-looking Italian/Irish SWM, 38, 6'2", 205lbs, enjoys gym, mountain biking, skiing, the beach. Seeking similar, good-looking, masculine SM, 25-40, for possible relationship. ☎116029

TRUE COLOR/TRUE LOVE
Attractive, good-looking, sincere Asian man, 32, 5'11", slim, solid build, educated, easygoing, likes music, movies, outdoor activities. Seeking sincere, educated guy, 28-45, for friendship first. ☎115611

STATE TROOPER
Masculine, healthy, fit SWM, 36, 6'3", 195lbs, brown/green, sense of humor, seeks masculine SWM, in law enforcement, for friendship first. Southeast MA area. ☎254709

MUSCULAR, ATHLETIC
SWM, 34, 6'2", 205lbs, solid muscular build, brown/blue, into lifting, skiing, mountain biking, beach. Very masculine, grounded. Seeking discreet guy, 25-40, similar interests, good looks/body. ☎254512

MASCULINE REG GUY
Muscular, fit, clean-cut GWM, 38, romantic, friendly, bright, fun, honest, sincere. Enjoys movies, reading, dining out, travel, outdoors, family/friends. Seeking masculine guy, 30-45. N/Drugs. ☎257210

HEY, YOU
Clean-cut, masculine, athletic WM, 29, 6'1", brown/blue, in law enforcement, seeks discreet, masculine WM police officer/fireman, 30-45, for friendship and fun. ☎256723

BEARS AND CUBS
Fun-loving bear, 37, 5'11", 225lbs, red/blue, goatee, with a cub personality, enjoys long drives, walks, dining, movies. Seeking other bear for friendship, possibly more. ☎257198

LOOKING FOR BIG FUN
Overweight bear guy, 25, 5'11", 280lbs, seeks someone cool for adventure. Likes intelligence, independence, and vivacity. Not into scene. Like kindred spirits and thinkers. ☎257085

LOOKING FOR YOU
Attractive GM, 28, 5'7", 157lbs, Seeks someone willing to meet their match. Must be good-looking, straight acting and under 30. ☎257075

SEEKS LITTLE BROTHER
Attractive, affectionate, fit, masculine male, 37, seeks little brother, 18-22, for summer fun. ☎257004

PRINCE SEEKS PRINCE
Young, sexy, smart femme boy seeks brawny top to hold me in his big, muscular arms. I'm black and Indian, 5'8", 130lbs, 28" waist, flat tummy, and firm behind. In search of fun summer romance. ☎256940

DON'T MIND THE RAIN
GWM, 34, 5'9", 158lbs, brown/gray, mostly top, loves outdoors, motorcycles, passion, just being alive. Seeking low maintenance, muscular partner to explore new worlds with. ☎256874

SUMMER FUN
SHM, 33, 5'8", 170lbs, seeks masculine, athletic, unattached SM for friendship, dating, possible long-term relationship. ☎256853

MUSCULAR JOCK
GWM, 37, 5'7", 195lbs, very muscular, masculine, enjoys working out, dining, travel, seeks same between 25-40, for dating, possible long-term relationship. ☎253034

SMART IS SEXY
GAM, late 20s, 6', 155lbs, seeks handsome, masculine, educated man, 25-40, fit, for friendship and possibly more. Enjoy tennis, movies (indies and foreign), dining out, hiking, the beach, music, and theater. Southern RI. ☎254515

SOMEONE SPECIAL
WM, 40, fun, kind, caring, sensitive, tall, thin, sleek, smooth blonde, 5'11". Seeking 35-55 dominate masculine, muscular, man that has a flare for living and sharing life with.Possible long-term relationship with right one. ☎256963

MUSICIAN
SWM, 33, 5'9", 160lbs, brown/blue, Gemini, enjoys music, sports, movies, dining out, quiet times. Seeking WM, 28-33, for possible relationship. ☎120747

SWIMMERS BUILD
SM, 34, 5'11", 140lbs, dirty blond/green-blue, goatee, glasses, enjoys outdoors, hiking, biking, working out. Seeking similar male, 24-39, for possible relationship. ☎120134

SOUTH SHORE GUY
Shy, funny, intelligent PM, 34, 5'7", 150lbs, enjoys travel, reading, hanging out, movies, dining. Seeking intelligent, interesting, committed, trustworthy, patient male. ☎120201

R U MAN ENOUGH?
GWM seeking, but not needing, a special guy with whom to share life's adventures. Passion, romance, a healthy and even at times inappropriate sense of humor are definite aphrodisiacs. ☎119633

GOOD GUY
Good-looking seeks similar, discreet, masculine man for friendship first and a possible long-term relationship. ☎119083

WRESTLERS
Grappler, 46, 5'9", 175lbs, seeks like-minded guy, in shape, for wrestling or boxing workouts. ☎119104

THIS CUB'S FOR YOU
Open-minded SWM, 20, 5'9", 150lbs, blonde/green, seeks playful male for friendship first, possible committed long-term relationship. ☎118852

HAVE SOME FUN!
Male, 37, 5'7", 185lbs, very muscular, likes working out, beaches, travel, dining, movies. Seeking self-secure male for dating, fun, possible long-term relationship. ☎118335

NOT TERRIBLY PICKY...
just... oh, alright, picky. Single guy, 29, likes exploring Boston clubs and restaurants, spending hours in bookstores, trying new things (travels a lot). Seeking male, late 20s-early 30s, to play together and hang around with. ☎116615

NICE GUY
Good-looking SWM, 39, 6'1", 200lbs, enjoys movies, dining out, exercise. Seeking regular guy, 20-40, for friendship, maybe more. ☎116226

WE GO TOGETHER
GWM, 35, 6'1", 210lbs, blond/blue, down-to-earth, easygoing, laid-back, enjoys long walks, movies, outdoors, ocean. Seeking GWM, 25-43, for long-term relationship based on trust and honesty. ☎115521

ITALIAN GUY
Muscular, trim WM, 28, 5'8", 150lbs, confident, inexperienced, goal-orientated, energetic, educated, self-employed. Seeking similar straight-acting companion. ☎256246

REAL FUN GUY...
seeks same. Attractive, honest, fun GWM, 29, 6'2", 180lbs, brown/brown seeks same in honest, health-conscious male, 23-31, for dating. ☎255158

LOVER OF LIFE
Youthful, energetic, handsome, professional, physically fit BWM, 40, 150lbs, dark/dark, many interests, seeks emotionally secure WM, 25-45, to develop a great relationship. ☎252509

REAL JOCK GUY...
32, 5'9", 155lbs, toned, very masculine (looks/act/sound), cool guy seeks in shape, rugged, bigger (than me), masculine, genuine, totally non-scene guy, 28-38, for dating, more. Be real. ☎252794

YOUR QUEEN
Small, slim, pretty white TV, 28, 5'7", fun with many interests, on passive side, seeks very tall, masculine, domineering single man, 30s-40s, who wants an exclusive relationship with a "girlfriend". ☎256709

CHUBBY SEEKS CHASER
Good-looking, friendly, clean, masculine, easygoing BiBM, 49, 6'1", 245lbs, seeks masculine, fit, younger male, for friendship and/or more. Discretion assured. Dorchester. ☎252286

YOU'RE INVITED
Attractive WM, 41, 6', 190lbs, solid, athletic build, brown/brown, good guy, seeks masculine, athletic male to join me in hiking, biking, boating, kayaking, tennis, friendship and/or relationship. ☎256744

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617.859.DATE

men seeking men

NO-NONSENSE GUY
Handsome, Italian SWM, 40s, lean/muscular build, 5'9", 160lbs, brown/brown, goatee, levis guy, enjoys arts, architecture, nature, and handsome, muscular men. And you? ☎257157

HEART OF GOLD
GWM, 30, 5'10", 130lbs, blue/brown, goatee/mustache, educator, caring, compassionate, sensitive, funny, enjoys history, art, outdoors. Seeking GWM, 22-40, slim, similar qualities for dating, long-term. ☎254813

GOOD-NATURED...
friend interested in ideas and ideals. Wanted to enjoy mutually supportive optimism. Energetic, tall, attractive WM, 54, explores nature, serious music, intellectual and spiritual ambitions. Loyal, non-smoker, non-drinker, race open. ☎251601

SINGLE LOVABLE MAN
GWM, 23, 5'6", 130lbs, enjoys bowling, playing pool, quiet evenings. Seeking GM, with similar interests, for friendship, possible long-term relationship. ☎255660

NON-SCENE GUY
Clean-cut, down-to-earth GM, 36, non-drinker, loves politics, sports, exercising, good conversation, movies, dining. Seeking quality down-to-earth, non-corporate SM, 28-40, for friendship. ☎255672

MUST BE FEMININE
Light-skinned GBM, seeks effeminate male, 18-45, for quiet times. ☎255958

A BIG GUY FAN
Fun-loving, laid-back, sincere WM, 29, 6', 155lbs, handsome, masculine. Seeking stocky to very husky, masculine WM, 21-36, for long-term relationship. ☎252363

LIKE CHUBBY?
Attractive GWM, 362lbs, seeks safe, sane, booze-free chubby. A really nice guy, local metro-west area. Tony, please call again, incorrect email address. ☎256892

IGNORE THIS AD!
Cute, comical WM, 5'8", 130lbs, with slight maladjustments and anti-social leanings, into music, plays in a band. Seeking young, compatible friend, 21-35, who can play a mean game of scrabble! ☎256844

NEW TO BOSTON!
GWM, 38, 150lbs, auburn/hazel, humorous, seeking male, 25-45, race unimportant, for friendship, possible long-term relationship. Policeman, fireman, or construction man a plus! ☎256841

ARE YOU OUT THERE?
GWM, 26, 5'7", 160lbs, brown hair/eyes, likes deep house, indie rock shows, coffee, travel, and foreign films. Seeking guy, 25-30s, for friendship and long-term relationship. ☎255651

DECENT FRIENDS
Slim GWM, 30, 5'6", black hair and eyes, seeks decent friend to check out life with. ☎254215

CHUBBY MAN WANTED
Chubby GM, 34, 260lbs, seeks chubby man, non-smoker, moderate drinker, for friendship, possible relationship. Give me a call! I'm waiting. ☎255675

FOR THE REST OF US
Easygoing, honest, normal WM, 35, 6', 195lbs, hates going to the gym, likes to hike, bike, sleep, etc. My friends are straight and cool with this. Seeking similar guy, 29-39. ☎256192

SEEKING RELATIONSHIP
Handsome, masculine, professional, intelligent, educated man, 43, 6', 215lbs, active, fit, social, enthusiastic, fun, thoughtful, passionate, creative, loves outdoors. Seeking similar, handsome, honest, masculine man, 35-45, for dating, long-term relationship. ☎256708

LET'S SNUGGLE!
GWM, 31, 5'11", looking for aggressive older guy, 35-50, tattoos a plus, in the New Bedford area. No drugs or head games, please! Call me, let's snuggle! ☎255785

LOOKING FOR ME?
Handsome, romantic, sincere, adventurous, masculine, spontaneous GWM, 33, 6', 180lbs, brown/hazel, great smile, loves camping, cuddling, traveling, music. Seeking GWM, 30-44, similar interests. Long-term relationship. ☎256139

PARTNER IN CRIME
GWM, 40, seeks fun, energetic, athletic guy, 30-45, with brains, looks, integrity, sense of humor, and a bit of a wild streak. Outdoor activities (hiking, camping, kayaking) are my passion. ☎256067

SPIRITUAL
Very handsome, multi-racial GM, 26, 6'3", 185lbs, into yoga, dance, skydiving. Seeking grounded, healthy man, 24-38, with open heart for intimate, mature, long-term relationship. ☎256069

FOR REAL
BiWM, 34, 5'9", 175lbs, buzz cut, masculine good looks, solid build, mostly straight, military/trooper type. Seeking similar buddy who can relate to being Bi. ☎256511

WELL-READ VANDAL
Cute GHM, 22, artist, swimmer's build, seeks GM, for friendship, possible long-term relationship. Serious replies only. ☎256520

SEEKS SINCERE GUY
SWM, mid-30s, 5'2", 125lbs, sandy-blond/blue-green, clean-shaven, romantic, passionate, very handsome. Seeking SWM, 23-33, good personality, no drugs, disease-free, friendship/long-term relationship. ☎254913

LIKE TO LAUGH?
GWM, 39, 5'9", good shape, easygoing, seeks similar age, confident, easygoing guy for dating and who knows what else. Like music, movies, theater. Be honest. ☎256325

AM SEEKS WM
Simple, sophisticated, professional, relationship-oriented Asian guy, 33, 5'8", 150lbs, searching for compatible Caucasian male. I like outdoors (biking, beach, gym, hiking, traveling), simple lifestyle, quiet/relaxing times. ☎256344

DEAR SANTA CLAUS
We both know I have been very good this year. Make mine 28-36, well-adjusted, happy, smart, cute, and around 5'7". ☎118615

NORTH SHORE GUY
Easygoing man, 44, easy to get along with, likes having fun. Looking for the same to enjoy walks, movies, outdoors, sitting at home, kicking back. ☎116639

MASCULINE MALE
Attractive GWM, 40, 6'1", enjoys jogging, biking, music, theater. Seeking GWM, 18-29, for friendship first, possible long-term relationship. ☎115798

LAUGHTER & ROMANCE
GWM, 41, 6', 190lbs, masculine, seeks GWM, 36-46, with sense of humor, passion for life, and romance in his heart. For healthy, monogamous relationship. ☎115003

FUN GUY
Clean-cut, stable GWM, 6'1", 174lbs, diverse interests, not into scene, enjoys outdoors, music, working out, theater, art. Seeking similar guy, 24-45. ☎115730

REGULAR GOOD-HEARTED
BiWPM, 43, 5'7", 147lbs, seeks stable friendship/relationship, with healthy sincere, loyal, good-hearted regular guy, 30-50, medium build brown/brown, non-smoker. Metro North-West Metro. ☎256055

AVERAGE GUY
BiWM, 48 (looks younger), 5'5", 135lbs, brown/blue, flat top, clean-shaven, safe, sane, masculine, funny, likes sports, talks, reading/writing, music, clubs, movies. Seeking fun, friendship more. ☎254508

GOOD ATTITUDE
Masculine professional SWM, 42, 5'9", 165lbs, short black/brown, seeks trim SM, 42+, for quiet evenings, friendship first, possible long-term relationship. ☎256604

NEVER TOO OLD
GWM, 50, 5'8", 175lbs, artist, with many interests, seeks older GBM for friendship and good times. Looks unimportant. ☎255864

IN SEARCH OF
GWF, young-looking 30, seeks long-term relationship with pretty, loving, kid-friendly, responsible yet fun GWF, 25-35. ☎257312

FEMME SEEKS FEMME
Very attractive, blonde, feminine, romantic, caring, fun SF, 30, enjoys shopping, the beach, travel, movies, clubs. Seeking beautiful feminine SF, 21-35, for possible long-term relationship. ☎257267

SEEKING FEMME
Multiracial soft butch, 47, 5'9", 200lbs+ (trying to lose), brown/brown, glasses, loving, affectionate, teddy bear type, in New Bedford. Seeking affectionate femme for quiet, relaxing times, and possible relationship. ☎256761

WILDERNESS RUN
GWF, attractive with cute side, professional career, sense of humor, considerate, loyal, honest, playful, enjoys martial arts, hiking, outdoors. Seeking feminine GWF, 29-40, non-smoker, with similar interests. ☎256324

LADYBUGS
"Girls are terrific. Boys stink" Tomboyish femme, 29, seeks artistic, sunny, left-wing girl, 26-32, for movies, art museums, stargazing, globetrotting, and chasing rainbows. ☎116404

FIT, ATTRACTIVE
Feminine, petite GWF, 34, brown/brown, enjoys movies, music, dancing, conversation. Seeking sincere, attractive GWF, 25-39, for friendship first, possible long-term relationship. ☎116518

TAKE A CHANCE
Attractive, financially/emotionally secure PF, 54, non-smoker, enjoys outdoors, beach walks, travel, antiques, craft shows, dancing, music, good books, romantic dinners. Seeking attractive PF, 45-60, non-smoker, similar interests. No butches, please. ☎257018

NOT SO SOFT
BiWF, 23, art student/yoga therapist in training, loves art, yoga, music, flannel pajamas, coffee/wine, running around outside. Seeking femmish, intelligent, physically/emotionally healthy SF, 20-28ish, for play, cuddles, maybe more. ☎256724

FEMME FOR FEMME
Attractive, intelligent SWF, 20 student, singer/song writer, enjoys theater, literature. Seeking attractive SF, 21-30, for friendship and more. ☎256624

LETS GET TOGETHER
Attractive GWF, dark/hazel, 114lbs, feminine, seeks attractive GWF, 23-39, for friendship, maybe more. ☎256711

PASSIONATE KISS
Passionate romantic WM, 39, seeks strong, independent, emotionally mature, attractive woman, 30-40, to share hugs, kisses, snuggling and long talks about nothing in particular. ☎121421

BLACKSTONE, MA AREA
Kind of quiet, shy SF, 29, 5'3", 95lbs, red/blue, likes dancing, shopping, shooting pool, movies, phone conversations, Friday nights. Seeking similar woman for friendship. ☎118243

ROMANTIC
Petite GWPF, 56, non-smoker, short brown frosted/blue, enjoys travel, dining out, dancing, bicycling, and just enjoying life. Seeking feminine lady, 50-65, non-smoker. ☎253272

FUN-LOVING
SF, 25, enjoys movies, clubbing, playing pool, acting, singing. Seeking honest, sensitive, open-minded SM for friendship first, possible long-term relationship. ☎117006

FUTURE LONG-TERM RELATIONSHIP
Tall, slim GF, 23, 5'8", likes bike riding, beaches, reading. Seeking lesbian for casual relationship first, future long-term relationship. If you're interested in meeting, contact my box! ☎116678

LIFE
GWF, 25, enjoys music, movies, outdoors, and new adventures. Seeking honest, down-to-earth, mature GWF, to walk the roads of life. ☎254195

JUST DO IT
GWF, 35, 5'2", dirty blonde/blue, enjoys music, dancing, outdoors, beach. Seeking GF, 25-45, with similar interests, for friendship, possible long-term relationship. ☎257014

SEEKING HAPPINESS
Petite, fit, athletic SWF, 35, blonde/blue, loves sports, walks on the beach, hiking, horseback riding, animals, movies. Seeking female for friendship first, possible long-term relationship. ☎256382

JUST FRIENDS
Female, 28, looking to meet other females around my age, to go dancing, drinking, socializing, and to have fun. ☎253386

FRIENDS FOR ADVENTURE
Rubenesque bi-curious gal, 39, loves arcade, movies, 60s music, creative writing, quiet times at home, clubs, restaurants. Seeking sweet-natured, kind-hearted, open-minded friend. ☎119455

DO YOU SHUCK OYSTERS?
Champagne on the beach. Healthy, fit, honest, passionate, financially secure GWF, 40, seeks tall, strong GWF, 38-47, outgoing personality, good heart, and passion for gourmet dining. ☎118879

LOOKING FOR YOU
Loyal, loving professional SWF, 33, kid at heart, loves sport, movies, music, animals. Seeking special SF for friendship first, possible long-term relationship. ☎118169

SPONTANEOUS
Energetic, cute professional SWF, 36, auburn/hazel, seeks similar woman for sharing each other's company. ☎256755

LET'S GET MOTIVATED
Full-figured SBF, 30, 5'2", enjoys conversation. Seeking independent, reliable, outgoing SM for friendship first, possible relationship. ☎116389

GOT TO BE REAL
Attractive, athletic, petite woman, 30ish, with varied interests: Theater, classical to rock, museums, outdoors, pets. Seeking similar who wants children in the future. ☎257070

HOPEFUL ROMANTIC
Attractive, professional, fit GWF, 40, interested in dance, movies, nature, more. Seeking similar GWF, who's honest, mature, for dating, possible long-term relationship. ☎256628

SOUTHERN N.H.
Outgoing GF, 33, is looking to meet other lesbians in the Nashua, N.H. area for friendship only. ☎256614

OUTGOING YET SHY
BF, 32, 5'6", 145lbs, likes listening to music, quiet nights at home, walks on the beach. Seeking down-to-earth female, under 35, likes to have fun, enjoy life, for companionship. ☎257080

SOMEONE SPECIAL
GWF, 44, 5'2", looking for women who are sincere, honest, down-to-earth, someone who likes dancing, music, beaches, the park, dinner, cuddling and so on. I'm waiting. ☎252090

FINE AND MELLOW
Hazel-eyed brunette, 20, fun-loving and romantic, enjoys Pablo Nerdua, petite cafe's, Billie Holiday, soccer. Seeking girl, 19-27, to join for dinner, conversation, nights on the town. ☎256508

DANCE IN THE SUN
Attractive, fit WF, 32, great sense of humor, educated, loves nature, outdoors, live music, dance, arts, spirituality, Simpsons, Indigo Girls. You: fun, sweet, sensual, down-to-earth, positive, earthy, for friendship or more. ☎256439

R.I. AREA
Lipstick BF, attractive, plus-sized, young-looking 44, light blonde hair, rootbeer colored eyes, seeks Bi female who would like to spend some playtime together. ☎252143

GOT IT TOGETHER
SWF, 23, 5'6", blonde/blue, seeks honest, fun, adventurous, outgoing SF, 23-32, who likes quiet evenings and travel, for dating. ☎256370

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FORMER ARMY MEDIC
Intense, sensitive, strong female, 22, likes Italian food, skiing/snowboarding, scuba diving, biking, writing, sketching, photography, dancing, Ani Difranco. Seeking open-minded, honest, soft butch/femme female, 21-33, for dating, possibly more. ☎255791

CURIOUS GEMINI GIRL
Femme BiWF, 24, 5'4", 120lbs, brown/green, seeks friendship with non-smoking femme Bi/lesbian woman, 18-28, to talk, share feelings, fun. I like dancing, salsa music, books, etc. ☎256706

GOOD ATTITUDE
Opinionated, strong-willed BiWF, 24, seeks SF, 24-35, for friendship first, possible committed long-term relationship. ☎256338

DEAD HEAD SEEKS...
sweet, hippie girl, 22-35, for friendship, dating, and more. ☎115541

SEEKS FEMININE LADY
Easygoing, laid-back, independent, honest soft-butch SWF, 41, 5'4", 160lbs, brown/brown, sense of humor, seeks feminine SF for friendship first, possible long-term relationship. ☎117984

LOOKING 4 U, ASAP
Handsome SHM, 26, 5'8", 175lbs, brown/light brown, non-smoker, N/Drugs, enjoys movies, music, pets. Seeking SW/HM, non-smoker, N/Drugs, who enjoys life, similar interests, for long-term relationship. ☎256311

COULD IT BE YOU?
SM, 36, 6', 210lbs, enjoys animals, Steven King, antiques and collectibles, quality time with friends, metaphysics, walking, outdoors. Seeking new friend, possible relationship. ☎255679

LOOKING FOR FUN
Spontaneous, energetic SWM, 6'1", 185lbs, brown/blue, enjoys outdoors, hiking, canoeing. Seeking SM for friendship first, possible long-term relationship. ☎256341

R U OUT THERE?
HM, 45, real man, D/D-free, goal-oriented, educated, considerate, energetic, likes music, movies, pets, cooking, home, enjoys life. Seeking W/H/BM for long-term relationship, huskies ok, meet shortly. ☎256743

YOUNG SM SEEKS SAME
Open-minded, very energetic SM, 22, 6', brown/brown, enjoys swimming, volleyball, rollerblading. Seeking open-minded SM, 23-42. ☎255214

ME & YOU
GWM, 34, 5'8", 150lbs, short brown/hazel, enjoys beaches, parks, candle light dinners, cuddling, animals, movies, music. Seeking GM, with similar interests, for possible long-term relationship. Age/race open. Providence area. ☎254053

PLAYFUL MALE
GWM, 43, 5'6", salt-n-pepper/brown, average build, employed, seeks GM, for companionship, possible LTR. Serious inquiries only. ☎119427

SEEKING RELATIONSHIP
GM, 40, 5'11", 175lbs, dark/hazel, likes movies, travel, dining, beaches. Seeking GM, 35-45, who is ready for stable long-term relationship. ☎118509

WRESTLING FANATIC
GM, 48, 5'2", 160lbs, average looks, I enjoy like light-wrestling, romance, massage. If you look like Mark Wills, that's a plus, very open-minded. ☎256202

A GREAT CATCH
BM, 50, 5'9", seeks a fun-loving and intelligent man. I'm in decent shape and love sports, theater, and more. Looking for long-term relationship. ☎116524

BOYFRIEND SOUGHT
Want one good man for long time love. You are: verbal, sexy, adventurous, physically active, mentally adroit, aesthetically aware, culturally eclectic, full of fun. ☎257275

BRIGHT WITTY GUY...
sought by GWM, 42, 5'11", hairy, clean-cut. Be sane, creative, discreet, and accomplished. No drugs/smoke. I enjoy movies, reading, exploring Boston. ☎257186

SEMI RETIRED
SM, 61, 6'1", 225lbs, enjoys outdoors, fishing, walking. Seeking easygoing guy, similar age, for quality time and casual relationship. ☎253437

SENIOR SEEKS JOCK
Senior coach wants to meet younger athlete for couching. ☎255474

CLOSETED MALE
Older, closeted BM, mid-50s, looking for same, 18-25, for friendship. ☎258475

SEEKING SLIM GUY
GWM, 47, 5'11", 190lbs, seeks slim, masculine GM, 35-47, D/D-free, any race, who's playful, sincere, for friendship, and relaxed good times, possible long-term relationship. Lynn. ☎251689

BLOND MALE
Friendly, easygoing, sincere GM, 39, 5'11", 190lbs, enjoys music, travel, arts. Seeking GM for friendship, long-term relationship. ☎254587

SINGLE SPANISH MAN
Good-looking, Spanish male, 42, 5'5", enjoys action movies. Seeking single man, 18-42, 5'6"+. ☎256950

DON'T PASS ME BY
GWM, 53, looks/acts younger, 6'2", 190lbs, brown/brown, moustache, enjoys hiking, biking, travel, boating. ☎256756

MAYBE THIS TIME
Cute, honest, caring GWM, 42, 5'10", 245lbs, brown/brown, non-smoker, non-drinker, likes antiques, gardening, cooking, weekends away, pets, singing, etc. Seeking long-term relationship one last time. ☎256526

UNPRETENTIOUS
Stable GWM, 44, 5'10", 175lbs, old kid, enjoys sports, outdoors, music, travel. Seeking smaller male companion, under 35. ☎255733

SEEKING NICE GUY
Professional GWM, 41, 5'11", 140lbs, in good shape, looking for similar guy, 40-50, for friendship first, leading to possible relationship. Providence area. ☎256630

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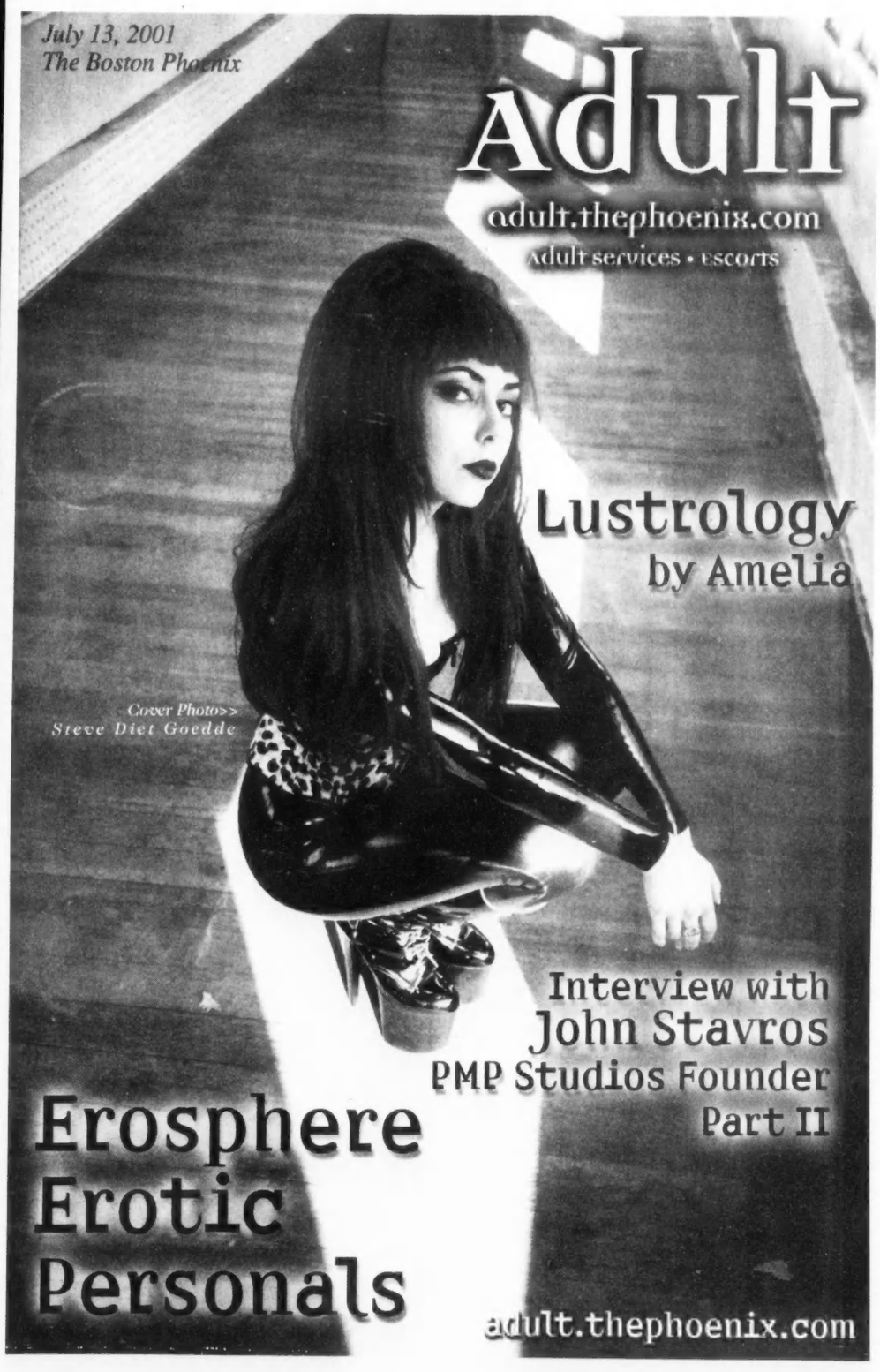
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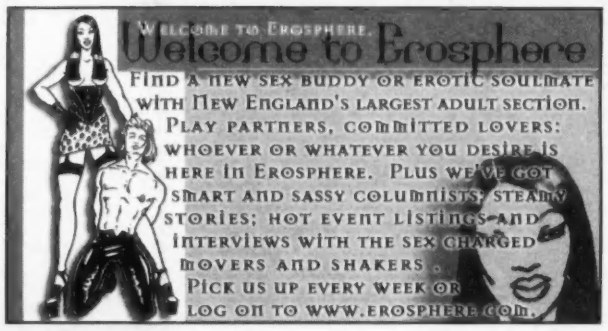
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28 Y.O. ELEGANT, exotic domina seeks boy toy/bad boys to tie, tease & tantalize. Servitude and worship demanded. Submit now slut.☎8163 (exp: 07/05)

ARRANGEMENT

An elegant, tanned, sexy refined beautiful blond, 25 y.o., warm personality, seeking a discreet relationship with a landlord in the greater Boston area.☎6495 (exp: 08/16)

Are you curious?

I am an attractive WF, 23, looking to meet another WF who is looking to explore new lands. You should be smart, attractive, in your 20's. Not experienced ok. Friends or more. ☎8077 (exp:7/27)

Attractive, adventurous bi-female in search of same for warming up by the fire or travel to warmer climates. ☎7683(exp:08/03)

Baby Doll

Dreamy & sensual rubenesque redhead, 33, 5'4", seeks a long-term relationship with an intelligent, confident humorous male, 30-40, who wants to be a little wild. Must be skilled at kissing. Non-smoker and drug/disease free please.☎8566 (exp: 08/23)

BAY WATCH BABE

Attached but not married SWF, 25, 5'1", blonde hair, blue eyes, 100lbs of hard body, very, very sexy, seeking hot muscle boys who will give me the attention I don't get at home. Inexperienced preferred. Let's play. ☎6523 (exp: 08/16)

BOUNCY, WARPED

and evil. SWF, 21, black hair, dark eyes, great chest, seeks SWF, 18+, with a busty and curvaceous figure for dom/sub action, spanking, porn and exhibitionism. ☎6928 (exp: 08/16)

DANCING BABE

Silly, witty SWF, red hair, green eyes, legs up to here, fabulous dancer seeks SWM, 20-35, with slender to average build, an introvert who wants to get out and have some fun. I'm into clubbing, dressing-up, ManRay. ☎6522 (exp: 08/16)

Delirious & Mysterious

Lenore seeking her Roman Dirge. Long-legged, slendar female, 21, brown/brown, 5'7", 130 lbs., seeking curvaceous female/muscular male, 20-30, with imagination, willing to experiment with role playing fetish, dom/sub and body-worship. Long hair a plus.☎8563 (exp: 08/23)

Discerning Demanding Domme seeks sensitive sub with a backbone for a LTR with romance, friendship and control games.☎8544 (exp: 08/23)

DOMINATING

Cross dressers unite, submissive of all kinds, critical, sincere domina wants to explore various levels of it all with sincere applicants.☎8392 (exp: 08/02)

EXECUTIVE ORDER...

Extremely busty, full-figured 30 yo SBF ISO very successful CEO, Banker type businessman for bi-weekly or monthly arrangement. Nothing kinky here. Safe, sane, sensual, clean, discrete fun only. Please respond with work #.☎6740 (exp: 08/16)

Exploring Eroticism

Kinky, passionate, slender green-eyed female, 5'11" w/beautiful breasts, seeks sexy adventures with a sensual, erotic, curvaceous female 20-30. Non-smoker, drug/disease free. Let's explore SM/BD, exhibitionism, fetish, spanking.☎8543 (exp: 08/23)

FIRST TIME

Feminine white female, 26 bi-curious & curvy non smoker very clean 5'7" 130sh vety active & fit Always reading these ad's but never tuck the plunge, I'm seeking a white female 21-31 to make that 1st call with or wuth out ☎8400 (exp: 8/17)

FREE SPIRIT

Fiery, controlling blonde female, 23, 5'3", with beautiful hazel eyes seeking confident male/female 20-30 into role-playing, dom/sub, pornography. Non-smoker. Drug/Disease free ☎8555 (exp: 08/23)

GENTLEMEN

Healthy fun loving 30 year old single black woman is seeking men between 40-60 years old to spoil & pamper me. Serious inq only. I'm discreet you be too. ☎8394 (exp: 08/03)

GIRL POWER MONTH

Ladies, looking for a safe, sensuous environment to meet adventurous adults? During June, single women join and attend the Black Key Club for free.☎7504 (exp: 11/08)

I'm a 21 year old single female 1/2 Spanish 1/2 black seeking a professional, good hearted, white man 40 to 60 for companionship. I'm up for elegant dinners, theater, travel. If you treat me like a queen I'll treat you like a king.☎8164 (exp 08/16)

INTERMEDIATE PLAY

Curvaceous female libra, 5'3", brown/blue seeks single, slender young female for cross-dressing and casual sexual encounters.☎8545 (exp: 08/23)

JUST FUN

SWF, 21, seeks fun, outgoing M, 20-35, who likes to go out clubbing and has a good sense of humor. Must be short, athletic and well-built everywhere. Open to long-term relationship. N/S, N/D, social drinker OK. ☎6529 (exp: 08/16)

KINKY AQUARIUS

Open-minded, honest SF, 5'3", 120 lbs., brown/brown, with luscious lips, seeks hunky, tall male 20-30 who enjoys spanking, for a long-term, monogamous relationship. Libra a plus.☎8548 (exp: 08/23)

LUSCIOUS LICKER

Sensual, spontaneous, leggy female Sagittarius, brown/brown, 25, 5'3" seeking deliciously decadent woman or couple for SM/BD, cross-dressing, sub/sub and fetish fun. Must be trustworthy and drug/disease free.☎8592 (exp: 08/23)

MAID SERVICE

I am a lifestyle Dominant Female offering one of my personal male slaves to an aggressive Woman for domestic servitude. Duties include cleaning, scrubbing floors, bathroom cleaning and other household chores. Prefer a Dominant Woman who understands Her true position of authority.☎8907 (exp: 08/02)

MWF, 31 years old, brown hair, brown eyes, 5'7", 135lbs, interested in males or females, 25-45, for extra-curricular fun & friendship. ☎6483 (exp: 08/02)

NAUGHTY & NICE

Sophisticated, erotic and a little dangerous slender female, 20's seeking male and female to worship my body. Interested in SM/BD, cross-dressing, spanking, role-playing. Hartford.☎8558 (exp: 08/23)

Orgasms on Command!!

Beautiful, sane, bright, sexy, fun, bi switch seeks same (sub or switch) to join in a merry threesome for safe, sane and creative play. You will be trained to come on verbal command alone, as well as by other various stimuli. I am everything I claim to be—you should be also.☎8395 (exp: 08/02)

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lustrology

secrets life love fantasies

by Amelia

Ahhh, these warm summer nights. What is your fantasy event to while away the hours?

aries: The One Aries Review. In which you command the room and all of its inhabitants with your subtle (ha ha) charms.

taurus: The Taurus Endurance Test. In which you prove once and for all (and, of course, to all) that you are the master of stamina.

gemini: A Gemini in Every Pot. You being that Gemini, of course. It's about quantity, not quality, but each to his own.

cancer: In the Cancer Kitchen. In which you cook all your best dishes and have free reign to apply and remove them where you see fit.

leo: Cafe Leopolitan. In which unsuspecting patrons are strapped down and tortured until your ceaseless desire is satisfied.

virgo: Forgive Me Virgo, For I Have Sinned. In which you satisfy your pious urges by taking confessions, and doling out penance at your whim.

libra: An Audience with The Libra. In which you hold court with your wit and wisdom to the delight and mirth of others, who genuflect in your honor.

scorpio: Rotisserie Scorpio. In which you turn on your pedestal to thunderous applause.

sagittarius: Friday 4-6 with Sag. At the Gallery of Your Intentions, patrons are inexorably drawn to your vision (and you curse and ridicule them, of course).

capricorn: Come Here Often With Capricorn. All pretense aside, let's just f*%#.

aquarius: Crystal Waving With Aquarius. In which your friends and lovers temporarily suspend disbelief and humor you while you ply your new age antics on them.

pisces: Gone Fishing. The summer's longest days are the the longest days to take off: you ditch everyone and play with yourself.

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PAMPER ME
SBF 115 lbs, wants finer things in life, and to be spoiled. Lets have fun. You treat me right, and I'll treat you right. ☎8265 (exp 8/17)

PANTY HEAVEN
Dress for pleasure under my persuasive guidance. Velvet gloved, iron fisted domina and friends seek your submission for slut training. Be taken.☎7894 (exp: 08/16)

PRETTY FEMALE
Sultry brunette seeks single, mature male who is financially secure, open-minded, likes to pamper, and seeks a companion plus.☎7871 (exp: 8/02)

Sassy, punky web-girl seeks similar for candlelit sinners, freaky sex and general running amok! You should be under 28 and weight in proportion to height, because I am!☎8550 (exp: 08/23)

Seduce Me with Chocolate
Flirtatious & Curvaceous, blonde/blue, 29, 5'10", seeking spontaneous, adventurous male, 30-40 who is giving, funny and honest for anal & oral pleasure. Large biceps a plus.☎8554 (exp: 08/23)

Seeking Bad Boy Dom
Strawberry blonde, blue-eyed, female with 38Ds, submissive seeking honest, sincere male 30-40 for bi-adventures including exhibitionism, swapping, fetish and body worship. Must be open-minded and drug/disease free.☎8547 (exp: 08/23)

SEEKING FUN HUNKS
Sensual brunette, 35, 5'2", curvy figure, brown eyes seeks big strong boy toy to play with. I'm looking for a SWM, 30-45, open-minded, sexual and socially creative, smart, honest and sincere for a no-strings relationship.☎7872 (exp: 8/02)

Seeking Playmate
Voluptuous, sensuous brunette, 20's, seeks muscular, well-endowed hottie, 20-40, for spankings and all around mutual pleasure.☎8393 (exp: 08/02)

SENSUOUS AND SEXY
Fun-loving, attractive, long blond hair, petite, hourglass figure seeks financially secure, kind, business executive type for mutually, beneficial relationship. Please be serious-minded, clean and discreet. ☎7702 (exp:08/02)

SEXUAL ADVENTURE WANTED:
Single white Female, 39 seeks Male 22 to 30 for sexually adventurous relationship.☎8058 (exp: 08/31)

Sexy Exp Domina
Naughty boys submit to this Goddess and get the spanking you deserve. Sensual but strict, looking for the novice or the exp submissive.☎8163 (exp: 08/16)

SPOIL ME
Hi I'm a 19 year old native American girl who would love to be spoiled by a professional older gentleman. ☎7662 (exp 8/02)

Spontaneous Taurus
Curvy blonde, 31, 5'6", with amazing mouth, seeks dominant, intelligent, powerful and kind male to explore roleplaying, exhibitionism, dom/sub and oral sensations, including kissing and biting. Aries or Scorpio a plus.☎8561 (exp: 08/23)

STYGIAN FAERIE
22 year old Diminutive & buxom satyr seeks gentle shadow for frequent torment. Gender and age not important, but must have feminine attributes and a young spirit. Adores corsets, velvet, feather, & vinyl. Play with me, cause my wings to twitch! ☎6908 (exp: 08/02)

TALENTED TONGUE
Buxom, lipstick, latina, very feminine seeks same, for pleasurable time. Loves to French kiss and body lick. No couples or men please.☎8255 (exp 08/16)

Talk Dirty to Me
Sensual, silky-skinned, adorably rounded red-head female, 22, blue eyes, curious to new sexual experiences seeks stimulating, dominant, patient male 20-30 interested in SM/BD, dom/sub, and oral pleasures.☎8559 (exp: 08/23)

TANTRA
Mistress Tantrika is interviewing supplicants. Well versed in energy in the settled arts, she will dominant you; mind, body and spirit. ☎6372 (exp: 08/02)

Tazmanian Devil
Curvaceous female, 22, 5'4", optimistic and outspoken, seeking honest, adventurous male 20-30, to experiment in general kinky fun.☎8551 (exp:08/23)

UNIQUE
21 year old single plus size college grad with a beautiful exotic look seeking a professional white male to spoil me. Single or married o.k. Long term possibilities serious inquires companionship only☎8164 (exp:8/02)

VELVETEEN RABBIT
Sweet, Snuggly, comfortably worn yet very cute and slim, freedom-loving "boomer" who loves to laugh and frolic and dance, seeks serious, financially secure, successful, smart, sophisticated Male; Age 40's to 65, with whom to experience a mutually rewarding relationship.☎7332 (exp 08/02)

WOULD YOU LIKE TO GET DIRTY?
Female, 23, attractive, love to masturbate and watch porno movies; looking for the same. Very easygoing, intelligent, open-minded; also like clubbing, art, movies. Boston/South End.☎7701 (exp: 8/02)

YES MA'AM!!
How often have you said that? Beautiful domina is interested in teaching strict obedience, slave training and body worship to the curious submissives.☎7870 (exp: 8/02)

2 SEXY
Let us show you things you've only dreamed of. We are two gorgeous ladies looking to have fun and share erotic times. ☎4077 (exp: 8/8)

STATUESQUE NUBIAN QUEEN
An invitation to my insight, they say the blacker the berry, the sweeter the juice, however, after you've tasted a mere drop of my intellect; I swear you will never wish to turn me loose. ☎4999 (exp: 8/8)

DAYTIME DELIGHTS
Our husbands are at work and we're ready to play. Discreet businessmen needed to make our day. ☎ 5002 (exp: 8/8)

EROTIC DANCER
Sexy, sensuous, gorgeous female looking for males, females or couples interested in a mind-blowing show. Please be discreet. ☎ 1522 (exp: 8/8)

ICE GODDESS
Beautiful, black ice goddess, do you have what it takes to make me melt? ☎ 5003 (exp: 8/8)

LONELY HOUSEWIFE
MF, 30, busty, tan with a great smile and open mind. Looking to fill void left by travelling husband. Searching for guys who will appreciate me after discreet rendezvous. Call me, you'll feel like a king. ☎ 2386 (exp: 8/8)

LOOKING
I am looking for you, sugar daddy, to show you amazing, seduction secrets, the abilty to make you feel like royalty. I like being spoiled and am not ashamed to admit it. ☎ 4352 (exp: 8/8)

MARRIED
Yes and I like the excitment I get from knowing I may get caught being naughty. Can you be discreet, can you get away for a little rendezvous? I'm waiting. ☎ 4353 (exp: 8/8)

OUR SECRET
Hi gentlemen. I have a problem that you might be able to help me with. I am a happily married young housewife whose husband is a much older executive of a major company. He travels 90% of the time. What's a girl to do? If you're a discreet man who knows how to keep a secret then you must call me. ☎ 1422 (exp: 8/8)

RUSSIAN DELIGHT
I am sassy, classy and even a tad bit trashy. I know what you like, I know what you need; your wildest desires, I'll truly feed. ☎ 5000 (exp: 8/8)

SCHOOLTEACHER
Sexy schoolteacher has been a naughty girl and needs dominant, discreet businessman to put her back in line. ☎ 4998 (exp: 8/8)

SOUTHWESTERN FITNESS MODEL
Beautiful, former model, new to area. Is looking for an upscale gentleman who can appreciate the finer things in life. You won't be disappointed. ☎ 5759 (exp: 8/9)

SPRING BREAK
WOW! Unbelievably fulfilling stimulation and now I want to share it with you. Want to hear about it, call me. ☎ 4350 (exp: 8/9)

TASHARA
Baby got back and a whole lot more. I'm one hot momma for you to adore. ☎ 5004 (exp: 8/8)

Continued on page 4

PMP Studios Founder John Stavros: A Man of Vision Part II

By Mae South

In the second part of our interview with PMP Studios founder, John Stavros, we find out about his innovative mixture of sports, tight shorts and super fit and sexy girls. Put it all together and you've got the very popular Women of Soccer calendar, now in its fourth year. Plus, always on the forefront of the adult entertainment industry with his unique concepts and arresting artistic direction, John gives us a sneak preview of his next big project, the Vision Girls: a lusty and powerful league of comic heroines.

What kicked off the Women of Soccer?

In 1977, I created the SST's, the first women's soccer team. It was comprised of models and actresses. I was inspired by Melissa Avildsen, her husband John, was the director of Rocky. She came into my sportswear store and said, "You know, John, someone like you should put a girsl soccer team together." I said, "A girls' soccer team is unheard of. I don't think such a thing exists." And she said, "You'd be the one to do it." We had our first practice at Hunter College; I was the coach for their men's soccer team at the time. Sure enough, 18 girls showed up. For three months, we had no idea what we were doing but more and more girls showed up, and before I knew it, I had 40 girls practicing kicks in Central Park. Then we broke the teams up and began playing exhibition games before men's tournaments in the tri-state area.

What was the reaction?

The men went nuts when the girls would take the field because, of course, they'd wear leopard print shorts. We were getting so much publicity. A year later, we formed the New York Women's Soccer League; the SST's went on to win the championships.

What made you decide to put out the calendar?

I knew through working with the girls in the past, that a lot of female athletes out there didn't want to compete with the hard jock females. I decided to get as much PR as possible by putting beautiful, athletic girls who wanted to do more than just beat themselves up together with soccer, the #1 sport of the world. So, I created the first Women of Soccer calendar; now we're in our fourth year. The first edition got national exposure and I was on Hardcopy for three months in a row. It became a cult thing; for the first time in the history of the sport, someone created a calendar with beautiful women holding soccer balls. Of course, I got some negativity from the soccer moms, but the soccer dads loved it.

Continued on Page 3

Interview

Continued from Page 2

What is your new project, the Vision Girls about?

Being in the fashion and entertainment world for over 30 year, I realized it was time to start believing in the goddess again. Ten years ago, I read The Mists of Avalon by Marion Zimmer Bradley and it made me realize that women would never create bombs, tanks or start wars. It was time again for an entertainment revolution. We need a superhero and I love the James Bond character, so I thought what name out there sound dangerous and funky and cool. I knew through my fashion days a lot of dominatrixes, and I always loved the fact that a lot of powerful men visit these ladies and give themselves up totally. So I called the character Ramona 009. But she's got to have an army and powerful equipment and an assistant, a beautiful bisexual model. She then has to control the generals, who are Deedee, Donna and Denise. The D's give the orders to the Armed Forces of Love who consist of the Vision Girls. It's a concept that will be marketed towards that young, crazy, wild kid that likes sex, that likes fun, but at the same time, likes his girls to be real.

Who will the Vision Girls be fighting against?

They will be doing battle with a ruthless leader from another planet that will send his bad guys down here to kidnap our women so he can populate his planet. It will be the ultimate media concept; we're going from comic books to video games; each girl will have her own videos and t-shirts. It's very similar to any other rock star concept that's been created. I figure it's time for a little bit of a revolution. The adult industry has become a little stale, so the timing is perfect. We've got 28 girls signed and about 200 who will be Visionettes, they're not quite ready because they haven't been disciplined by Ramona yet. No one will know who Ramona is for many years, like KISS. She'll keep her identity a secret.

You seem to have a real knack for realizing the potential of "the next new thing." What do you attribute your successes too?

I was fortunate enough to learn from masters. I believe that everyone out there who has the opportunity to meet a master; whether it's a master like Michael Jordan. You would learn the game better than if you learned from your high school coach. I was blessed at a very young age because I was into sports and a good looking kid, plus I had an open mind and that allowed me to give myself to people that had something to say. And being from a small village in Greece, I learned early about the history of civilization and religion and family values. Coming to America, I realized: Wow! the opportunity to learn is greater than the opportunities I had in a small town. When I first came to New York, I was fascinated by the ability to learn anything I wanted to because I had the freedom to do so. I discovered that best way to learn is by listening and going right to the top.

CD currently in your CD player?

Lots of World Music, because it combines all the elements. My favorite song of all time is U2's "I Will Follow."

Book on your night stand?

I'm reading, again, for the 15th time, The Mists of Avalon.

What astrological sign are you and are you like that sign?

Oh yeah, I'm 100% Sagittarius: sex and health. I like people with energy and spirituality and a deep mind. Life is so beautiful that it's important to realize there's more than the physical state.

Food you can be seduced with?

Spaghetti and champagne.

For more info, check out PMPstudios.com or womenofsoccer.com

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Continued from page 3

ADVENTURE
Fun, in shape couple, bi-curious female, straight male, wants to meet like minded couple for first time female/female adventure for the viewing pleasure of our boyfriends.☎8451 (exp 8/2)

BLACK KEY CLUB
Couples looking for an upscale environment to meet and interact with other couples are invited to join The Black Key Club. Unlock the door to a new experience.☎7502 (exp: 11/08)

COUPLES
And single women: Thought about swinging but not sure? Saturday evening dances and house parties. Comfortable, relaxed, lounge/dance atmosphere. No pressure- just terrific people. ☎5100 (exp: 09/06)

COUPLES PARTIES
Intrigued about the swinging lifestyle. Meet energetic couples in a non-pressure dance club atmosphere. Come, enjoy a night of intimate socializing.☎8406 (exp: 08/09)

DADDY
Elegant top-man wanted by M/F couple, 30's. We will cater to your every whim within our incredibly restrictive schedule.☎8557 (exp: 08/23)

Flirty and social couple, early 30's, seeking intermediate casual group sex with other fun, comfortable, aggressive couple.☎8553 (exp: 08/23)

FREE ADULT PARTIES
Seeking friendly unpretentious couples, for regular parties in a relaxed casual setting in private home.☎8258(exp 08/02)

FREE ADULT PARTIES
Seeking friendly unpretentious couples, for regular parties in a relaxed casual setting in private home.☎8258(exp 08/16)

Looking for a little fun?
So are we. Me: attractive female, 23, 5'8, 130lbs, strawberry hair, soft skin. My boyfriend: cute, 30, 5'11, 190lbs, light brown hair, strong, sensual, pleasing. We are in search of you: attractive female, 20-26yrs, intelligent, witty, likes to go out and looking for a little fun. Not experienced ok. We are safe and discreet. ☎8077 (exp: 7/27)

Married 24/7 BDSM couple seeks submissive woman 18-40 for exclusively on-line relationship. The right submissive will participate and be trained as Master trains his kitten online. Master is looking for a girl who will be a friend and a sister to his kitten, so we aren't interested in players.☎8546 (exp: 08/23)

Passionate, open, honest and fun couple, early 30's, seeks stable, free-spirited woman or couple 20-40 for role-playing, swapping and body worship.☎8565 (exp: 08/23)

White couple, bisexual, very clean, no drugs, would like to meet a couple, same. He and she both trim and attractive. Let us get together. Race or ethnic background is not important. Couples, only please. ☎5304 (exp: 08/02)

WM Safe, sound wants to watch couples, and or females. Dress up and model for me. Let me spank you! A Plus! ☎8409 (exp: 08/09)

You, your wife, me (50yo WM), and my Sybian. She will thank you, and she will thank heaven. She will be satiated as she only dared dream before.☎8448 (exp 8/2)

LOOKING FOR COUPLES
MWM handsome, slim, in shape, well endowed, very clean and discreet.Great stamina and big loads. ☎ 7849 (exp: 7/26)

Porky/Petunia pig in their 50's Bi curious looking for other's/couples for fun times/friendship, race age size not important Can host/travel. ☎ 8293 (exp: 7/26)

BONDAGE MODEL
DWM business exec seeks SWF, 20's, for part-time modeling work 4-6 hrs per session. Prefer experience with bondage and fetish attire but novice OK. Discretion required. Limits respected.☎8405 (exp: 08/23)

BOUND TO PLEASE
Athletic, masculine WM, 45, 6', 185lbs., sinewy body, interested in exploring boundaries during restraint with muscular, assertive M, 21-45, turnabout OK.☎8397 (exp: 08/02)

CLASSY GENTLEMAN
Very Attractive MWM, 44, passionate, sensual, warm, sensitive and secure, seeks mutually beneficial erotic affair with attractive, sexually uninhibited, open-minded woman, 20-40.☎8408(exp:09/06)

Clean, attractive, SWM, 35, seeks female GODDESS who wants her devine bottom worshipped and adored.☎8256 (exp 08/09)

DOMINANT MALE
Dominant SWM desires a submissive, SF, 25+. I'm safe, smart, attractive and fun. You are a gentle, submissive woman who likes to be told what to do. Limits respected. HIV negative.☎7331 (exp:08/23)

DOMINANT WOMAN
Wanted by SWM 46, N/S, 5'10", 175, black/brown. I believe my place on earth is to serve, obey and pamper an attractive, slim, demanding woman. If you believe you are superior to men and like to control the man in your life, then we should see what we can do to help fulfill our mutual needs.☎8407 (exp: 08/23)

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Erotic, witty, and a little sarcastic male, 29, 5'9", blonde/green seeks fun, intelligent SF 20-40 who is in shape, and would like to dominate me in high heels.☎8562 (exp: 08/23)

Generous, fit, friendly professional white male, 45, seeks white female 25-55, for mutually satisfying evenings. Will make it worth your while.☎7284 (exp 8/9)

GENTLEMEN'S NIGHT
Gay and bisexual men looking for a safe, discreet place to meet? Try the Black Key Club's monthly Gentlemen's Nights.☎8398 (exp: 11/08)

GREEK SWM 40's
seeking attractive slim females 20-40 on the North Shore who enjoy or are interested in exploring anal pleasure.☎8174 (exp: 08/09)

Gumby
Creative and intense SM, 40, 5'7", muscular build, contortionist seeking slender or muscular SF 30-40 with long hair who is flexible for erotic play.☎8549 (exp: 08/23)

Sweet WM 60, seeks open minded female exhibitionist for safe mutual pleasures. Call me. Let's talk.☎8403 (exp: 08/02)

GUYS SPANKED
by Dad, 48, over my knee, in your white t-shirt and athletic socks. ☎7513 (exp: 08/02)

Love Leather
Long-legged, slender TS/TV, brown/blue, intelligent and easy-going seeks strong, open-minded lesbian or bi SF to role-play, and cross-dress. Non-smoker and drug/disease free.☎8556 (exp: 08/23)

Slim, attractive SWM 30, seeks slender, seductive, limits-respecting SF in glossy patent boots to explore my submissive curiosity.☎8410 (exp: 08/23)

Spank Me
Creative, sensual, trustworthy male 37, 5'10", brown/hazel, seeking pretty, open-minded, adventurous SF 20-40 who enjoys spanking, role-playing, dom/sub, pornography, exhibitionism.☎8564 (exp: 08/23)

TIME SHARE
Wanted: Sub-miss, 1-2 hours per week. South East MA, N. RI areas. Must take good spankings and pleasure. Long term? Good deal.☎7813 (exp: 08/16)

WANT TO WATCH?
Handsome 32 year old, SWM, professional, in great shape, seeking attractive women 20-40 to watch me while I strip and please myself. No physical contact, not a psycho. Just a normal healthy unattached.☎8450 (exp 8/2)

WILD ORCHID
Sexually dominant male, kind and loving, blonde/blue, 5'11", with great eyes and lean body willing to experiment seeking playful, outgoing, respectful, clean and honest male or female for general kinky play.☎8552 (exp: 08/23)

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To listen and respond, call **617-976-7587** call costs $2.69/minute. Must be 18 plus.
Outside Greater Boston call: **900-370-2105**

WM Seeks Slim Lady
Attractive professional WM 40's, very sensual, safe, sane, real nice person, responsible and considerate, seeks steady arrangement with slim, sensuous lady, 20-45. Must be slim, discreet, totally disease free. Absolutely no pros. Would love to be of help to student or single mom. Will travel.☎8402 (exp: 08/16)

WOMEN 18 TO 40
Photographer seeks open-minded, toned, graceful, statuesque women for uninhibited photo shoot. Novices are welcome.☎8263 (exp 8/9)

WRESTLING FANATIC
GM 48, 5'2", 160lbs average looks. I enjoy light wrestling, romance, massage. If you look like Mark Wills thats a +. I'm very open minded. ☎6202 (exp: 08/31)

Young, carefree Travel Compantion Wanted: Successful young executive, looking to travel to Europe or the Islands, Aug, Sept timeframe.☎8266 (exp 08/09)

A DADDY FOUND
Intelligent attractive 52 year old Prof. gent seeks attractive, slim, young chick 18-25 to spoil and pamper. No pros please. ☎ 8286 (exp: 8/8)

CUM HAVE FUN!.
SWM seeks clean, healthy young men who enjoy receiving great oral. No reciprocation necessary. I have my own place in RI.Very discrete. Very private. ☎ 8533 (exp: 7/26)

MISSING THE PASSION
MWM, 35, extremely handsome 5'8", 155 lbs, Italian looking, muscular, with and the attention I don't get at home. Available especially anytime on weekends for a no-string friendship. I am clean, sincere, non drinker non smoker looking for same. ☎ 8331 (exp: 7/26)

ORALLY GIFTED
SWM mid 40's executive type, seeks feminine females (but sexually dominate)whom would appreciate my oral gift. Must be clean and long lasting.Very willing to please and open minded. ☎ 8279 (exp: 7/12)

SEXUAL PLEASURE
Good looking, Italian, WM, non smoker, early 40's, 6'2", 185, very well endowed. Clean and discreet, disease and drug free.Looking for sincere, honest and fit, attractive females, bi females,or couples to fullfil each others fantasies together. IE:massage, watching each other, x movies and all other erotic and sexual pleasures. ☎ 7457 (exp: 7/18)

Shadow lane gentleman in attleboro seeks shadow lane lady attleboro only. Eve says you exist for phone chat about our mutual interest. ☎ 8292 (exp: 7/26)

SUBMISSIVE FEMALE WANTED
SWM, 6', 220 lbs., brown hair/blue eyes, who enjoys camping to opera, is seeking a SF who enjoys, B/D, S/M games. I am looking to have fun, but LTR with the right one. ☎ 4983 (exp: 8/23)

URI MALE WANTED
You: Bi (curious) male, 18-28, enjoy receiving good oral.(possibly give) Good looks, fit, clean, disease free, discrete. Me same, 31, muscle, size a plus! ☎ 8524 (exp: 7/26)

A HELPING HAND
Have beers, watch XXX videos, while an attractive WM strokes you for pleasure. Worcester ☎7656 (exp:08/16)

Attractive professional straight normal male, 32, sks extremely well endowed male (greater than 8 inches) who wants it massaged. ☎8452 (exp 08/23)

Bi Cape Cod Couple ISO Bi-F, Bi-M or Bi-Cpl for long term friendship + intimate fun.☎8399 (exp: 08/02)

BUKKAKE
WM blond + blue eyes, 185lbs, 24. Seek many for all male oral fantasy. Must be cleah and love J.O. downtown.☎8449 (exp 8/2)

CLEAN, HEALTHY FUN
SW Italo-american, 42, 5'8", 184 lbs., clean, fun-lovin with brown hair and blue eyes will massage women and more.☎8171 (exp: 08/02)

FETISH NIGHT
Interested in role-playing, cross-dressing, hair, feet, light spankings or domination in a dungeon setting? Then you are invited to join the Black Key Club. Unlock the door to a new experience.☎7503 (exp: 11/08)

JOCK WORSHIP. I'm good-looking, fit, bi, totally discreet WM, 30. Seeking primarily straight, clean-cut, young, WM for massage, showoff, jackoff, oral anything safe.☎6734 (exp 08/19)

PROF MALE COUPLE
Attractive suburban Male couple, both 38 in-shape seek similar clean-cut in-shape professional single or married guy for casual fun. Discretion assured. (Boston/S. Shore area). ☎8401 (exp: 08/09)

SWM 55, seeks F or couples to service. I'm very oral & submissive. Can travel, have van for rondezvous. Must be very clean and discreet.☎8404 (exp 08/23)

Attractive BIWM married 40 yr in great shape.Looking for same or couple with BIM must be D/D free RI area. ☎ 8333 (exp: 7/26)

Hot dominant TV seeks clean discreet fit hung submissive bisexual male to help me gang bang sensual female sex slave on the eleventh of July. ☎ 8332 (exp: 7/26)

Nice looking blond jock, 35, 5'10", 180, big strong hands, offers relaxing full body massage to very cute high school/college boys 18-25 only.Comfortable private setting.Confidential.Available days/nights.Prov area. ☎ 8339 (exp: 7/26)

NUDIST EXHIBITIONIST
Professional male, clean, sane in very good shape seeks attractive female, to be my guest at an up scale nudist camp. Day poss over night. Relationship or marriage possible. RI area ☎ 8344 (exp: 7/26)

Submissive BIWM ISO the most dominant, nasty, perverted couple or single who'll transform me into a live in TV slut, slave pig. I'm your property! ☎ 8334 (exp: 7/26)

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ANYTHING GOES

Hi, my name is Jenny. I'm a very outgoing girl. Very crazy, very wild. I'm looking for a man or a female. Just get back to me. Box #9983

Hi, my name is Cathy and my husbands name is Jason. We are a married, white couple seeking bi females or other couples with bi females. I am 23, 5'5" and very bi. He is 25, 5'11, and very straight. We like toys and adult movies and are willing to try anything. Box #1022

Hi, my name is Karen. I'm 21 years old. I'm looking for either a lesbian or a bisexual. I do lots of things. I have lots of fun. I like going out. I have a sense of humor and my imagination runs wild. I'm 5'6", very big breasts which might come in handy to someone who's interested. If anybody's interested just give me a call. Box #1238

Tall, voluptuous and sexy white dominant mistress accepting applications for all submissive slaves. Submit now. All kinky fantasies and fetishes welcome. Box #1575

AVAILABLE MEN

Hello ladies, this is Kevin. I'm a single, white male, 36 years old. I'm very open minded and very free spirited. I'm looking for any type of woman, who just wants to let her hair down and let me try and please them. I'm willing to try anything once. I'm very, very oral. Box #1286

Hi, my name is Jeff. I'm 6'3", blond hair. Just want to know if there's anybody out there who wants to get together for some phone sex or if you want to meet. Box #1488

Hi, I'm Alex. A 21 year old submissive male. I'm 185 lbs. 6'5", slim build. I have short, brown, curly hair, green eyes and I'm fairly outgoing. I'm looking for a dominant woman between 21 and 32. I love foot worship, I love being tied up. I like a good stern, aggressive woman. I'm looking for something long- term. Box #946

Hi this is David. I'm a 30 year old white male and I enjoy discussing sexual fantasies over the phone with younger women. I enjoy sharing fantasies or just simply discussing sex with women. If interested or curious, please give me a call. I'd love to hear from you soon. Box #1717

Hello ladies. I'm a 39 year old white, married male. My wife does not satisfy my sexual needs. I'm looking to build a telephone relationship with a woman who may have the same situation. I am very discreet and will respect your privacy. I'd love to have someone that I can call from time to time and we could get off over the phone. So if this is you please leave me a message. Box #2005

AVAILABLE WOMEN

Hello, my name is Daniella. I'm very hot and very oral. If you are kinky and nasty and you are interested in sampling a woman with long dark hair, dark alluring eyes and legs that could stop traffic, then you should leave me a message. If you love phone sex, that's a plus. Box #57602

Sweet as candy. Single Hispanic female, 19 years old. I have honey blond hair with a model-like body with hazel eyes. Searching for a man, with an incredible sense of humor, who enjoys having cool days and really hot nights. Box #9767

Hi, I'm Carol, a college student. I don't have many friends. I have a weakness for men and I always seem to want to please them. If you are interested I have reddish-blond hair, green eyes and long legs. I would love to be any way you want me to be. Box #11000

I'm looking to meet single or married men for great phone sex and much more. My name is Jane, I'm a housewife. My husband is very straight- laced and he travels a lot. I want to find someone who is wild and kinky and is looking for a discreet, spontaneous, no strings attached relationship. I'm 38, I have red hair and green eyes and a very sexy, hot body. Your age or race does not matter. Box #18902

Hi, I'm Erica. I've been a bad girl lately. I'm 21, I'm 5'10", about 115 lbs. I have dark brown hair and eyes. Guys say I have great legs. I am kinda nasty. Box #1168

SWINGERS

Hi we are a young white couple. We are looking for other couples and single males to join us in some sexy fun. Box #310

Yes, this is Dave, my wife's name is Julie. I'm 32, she's 29. We are a very attractive couple. What we are looking for is males or bi females to get together and have lots of fun. Hope to see you soon. Box #639

White couple. 34, 5'10", hazel eyes, moustache. She is 5'5", blond hair blue eyes, 40C, all over tan. Looking to meet other couples, possibly singles. We are very clean and discreet. We are into anything enjoyable except for pain. Give us a call. Box #682

Hi, I'm Rick. I'm a straight, white male and I love wet, sensual pleasure with females and couples. If you like adult fun, nudity and sex, you won't be disappointed. The hotter and wetter the better. Just let me know what your pleasure is. Box #3480

Hi, I'm an attractive, playful , married female. I love wearing mini- skirts and lingerie, having men undress me, acting out fantasies, photo-sessions, and videos. I'd like to meet Caucasian men who are clean, discreet, trim, and healthy, for pleasure. I can travel. My straight husband is always present. Box #3900

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CONNECTICUT - 36 y/o straight MWM ISO CPL's aged 25-40 y/o. I am in great shape and want to get together for a three-some! I'm 5'6" 160lbs. w/blonde hair and blue eyes and I work out all the time! ✆60484
CONNECTICUT - I am Bob a 54 y/o and we are a CPL ISO other CPL's for some wild and serious sex, if you are serious about sex contact us!! ✆13181
CONNECTICUT - 33 y/o BiWM ISO CPL's w/ BiM for 1st time experience. must be clean and discreet,D & D free . into giving and receiving. ✆60386
CONNECTICUT, *Hartford area* - We're Craig & Carmen, 44 & 34 & bi-curious. We're ISO CPL's & select bi singles who are ready for some fun! ✆24156
CONNECTICUT - I am an Asian BiM 21 y/o 5'3" ISO M's ages 18-25 y/o for some friendship and more! ✆28329
CONNECTICUT - I'm Paul a 30 y/o 6'2" 230lb 5M ISO other M's for some fun. I am very new to this scene and am very very curious! ✆60448
CONNECTICUT - Bi curious WM ISO M, TV, TS for friendship, great times and more. ✆21506
CONNECTICUT - Hi this is Tina, a bi TV that is very feminine. I have a lot to offer and hot talk turns me on so leave me a message. ✆13825
CONNECTICUT - I'm Diane a 20 y/o BF ISO other F's aged 18-27 y/o for friendship and for fun! I just moved here so if you are an attractive F and are a very outgoing person please call me so we can hook up! ✆13294
MASSACHUSETTS - We are a mature WMCPL she is 22 and Bi, somewhat overweight, and he is 30 y/o construction worker with a great body, we are very clean and D & D free and we expect the same from you!! We are ISO F's to please us and to be pleased by both of us, so give a call! ✆13269
MASSACHUSETTS - I'm Joe a 33 y/o 5'8"160lbs. and Marie is 24 y/o 5'2"110lbs. and both very good looking! We are a CPL ISO BiCPL's and BiF's (she is extremely Bi) so if you want to get to know one another with a possible meeting call so we can hook up today! Call!! ✆13242
MASSACHUSETTS - We are a WCPL I'm 27 y/o 5'11"180lb. w/black hair and brown eyes, she's 19 y/o 5'1" 110lb. w/blonde hair and blue eyes. We both work out and are in excellentshape and we are ISO F's, or CPL's with a small chest to have fun with no strings attached, give us a call! ✆13237
MASSACHUSETTS - I'm Jay a 42 y/o WM new to the swing scene ISO CPL's to break me in! I'mD & D free, and will call you right back so leave your name and number! ✆13178
MASSACHUSETTS - Hi my name is Joe, 50y/o. I am bi curious and I am ISO a CPL. ✆26901
MASSACHUSETTS - Hi my name is Will, 49y/o WM ISO attractive, younger CPL's. ✆21044
MASSACHUSETTS - 35y/o SWM ISO CPL for 3 some or to watch. ✆21344
MASSACHUSETTS - I'm Sherry a 31 y/o F ISO F's single or married who want to get together with me while my husband watches us! If this sounds good to you please give us a call and leave us your name and number! ✆60489
MASSACHUSETTS - Linda and Walter in our 40's ISO SWF's between the ages of 30-40 y/o to have a good time an assist me w/my husband -- you won't be disappointed. ✆13119
NEW HAMPSHIRE - FM ISO BM or two. ✆28279
NEW HAMPSHIRE - Hello my name is Mya, 35y/o professional, attractive F with varied interests. If this sounds interesting to you, please get back to me. ✆13500
NEW HAMPSHIRE, *Rochester* - Bi ladies, I'm Debbie, 36-24-36 & I'm ISO my 1st bi experience. My sexy boyfriend Steve is content w/watching, but I don't feel three is a crowd, do you? ✆41368
NEW HAMPSHIRE - I'm an 37 y/o likes Harley's and dining out ISO F's 21-40 to get together! ✆12904
RHODE ISLAND, *Providence area* - Middle aged guys, my name is B. If you'd like to assist me in pleasing my exhibitionist wife, give me a call. No actual contact just lots of fun! If interested please call my box and leave your name and nu3mber as soon as you can! All calls answered! ✆12485

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20 Years Old
36D-24-34
Blonde Hair
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Exotic Dancer

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34B-24-34,
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Long Legs
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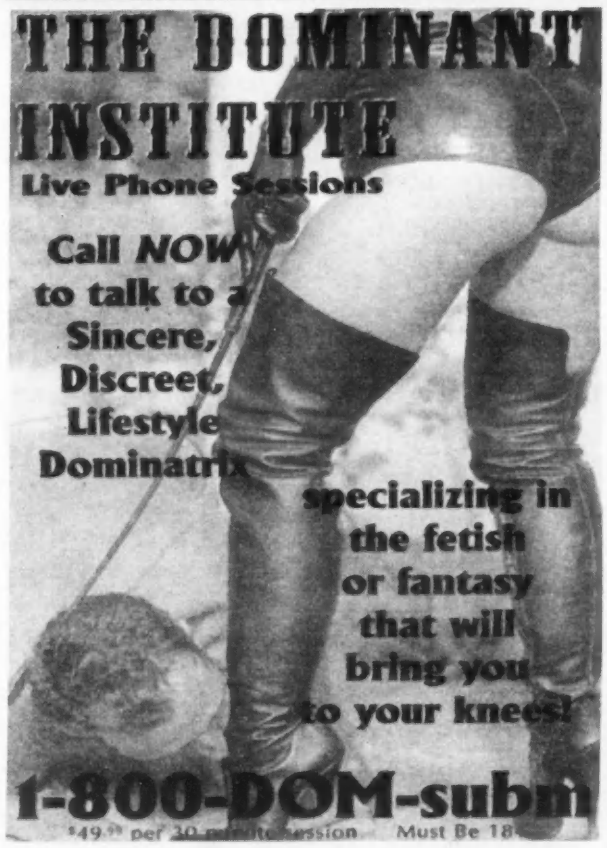
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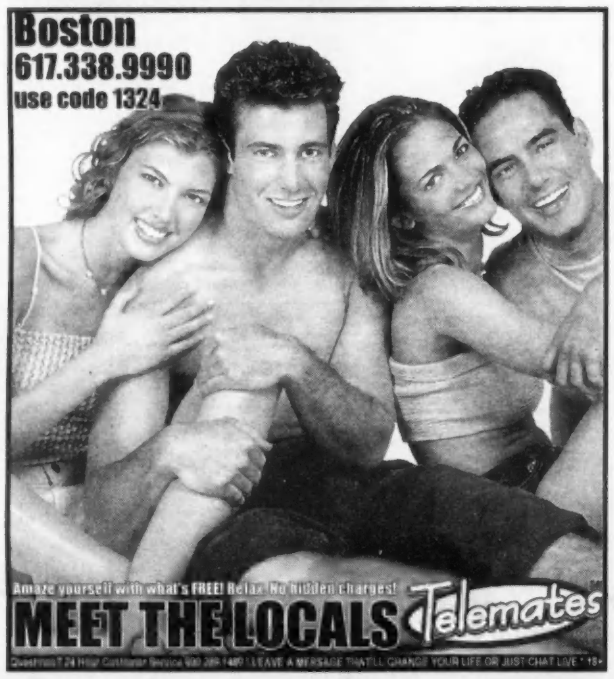
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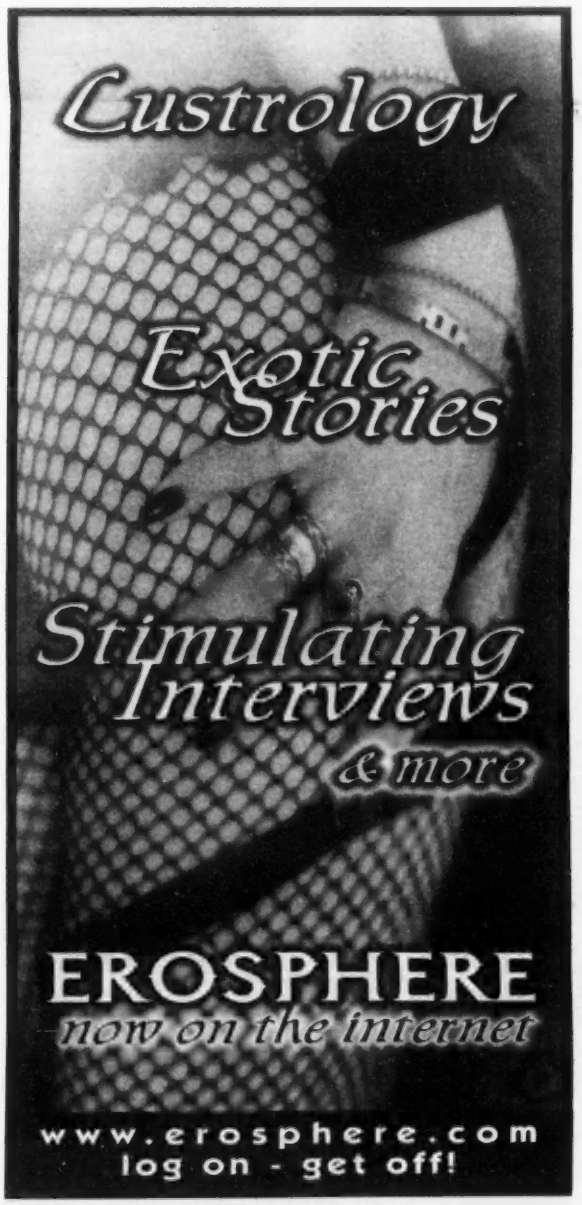

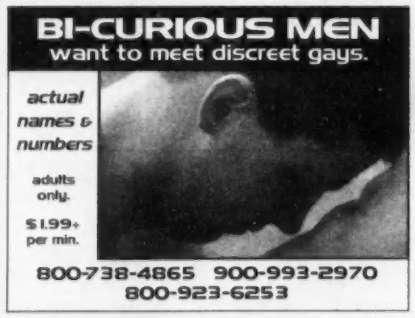

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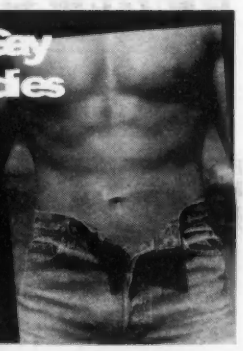

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Horny TV's Looking for Curious Guys!
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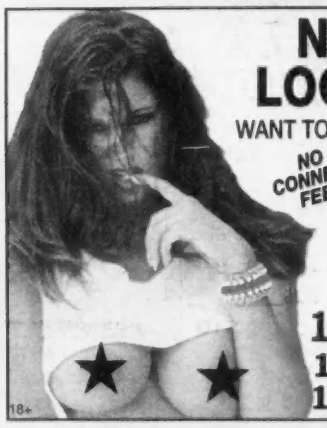
$2.49+/min Must be 18 or older

WILD GIRLS
WAITING FOR YOUR CALL!
18+ $2.50/MIN
800-570-2428
900-435-4250

TIE ME UP NOW!
800-353-8276
900-745-3483
Adults Only $2.50+/Min.



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Adults Only $2.49-3.99/min.

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are keeping it warm for you!
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ADULT SERVICES — To Place Your Line Ad, Please Call 617-859-3260

THE Phoenix Adult Services CLASSIFIEDS

TO PLACE LINE & ADS:

CALL **617-859-3300** - or- FAX **617-425-2670**
- or - STOP BY the office - or - MAIL this coupon to:
PHOENIX CLASSIFIEDS 328 Newbury St., Boston, MA 02115
Hours: Mon.- Thurs. 9 a.m. - 6:30 p.m., Fri., 9 a.m. - 6 p.m.

DEADLINES:

Entre Nous/Escort . . . . . .Thursday, Noon
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TOTAL . . . . . .$_____

SEE EROSPHERE COUPON ON PAGE 5

1 Choose A Category

ADULT CLASSIFIEDS CATEGORIES:
☐ FANTASIES/ROLE PLAY ☐ ENTRE NOUS
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☐ ADULT RETAIL ☐ ADULT EMPLOYMENT OPPORTUNITIES

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LARGE BOLD HEADLINE (12 CHARACTER LIMIT)

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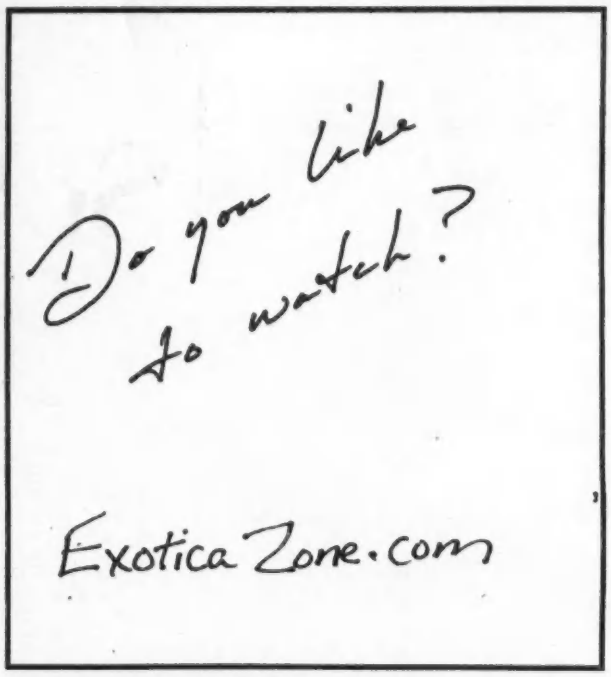

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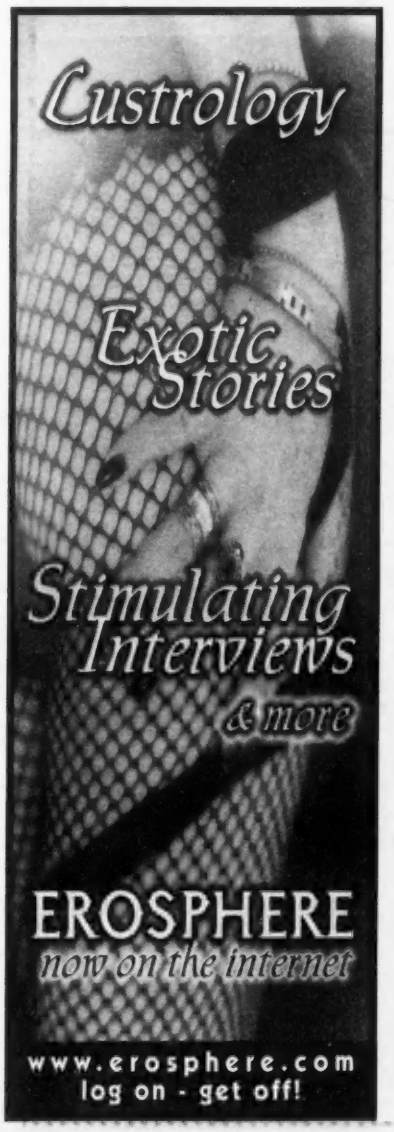

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HOT! NEW! LIVE! ADULT! XXX! 18+ Int. LD 1-784-490-0024

ALL LIVE! 24HR BOSTON PARTYLINE! 1-664-492-3051

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BOSTON GIRLS! NAMES & NUMBERS! 1-473-468-0515

BOSTON BLACK PARTYLINE! LIVE! 24HRS! 1-664-492-3048

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Sarah-19yrs, big chested, I'm wet & horny! 1-800-486-0283

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July 200	July 2001	July 2001

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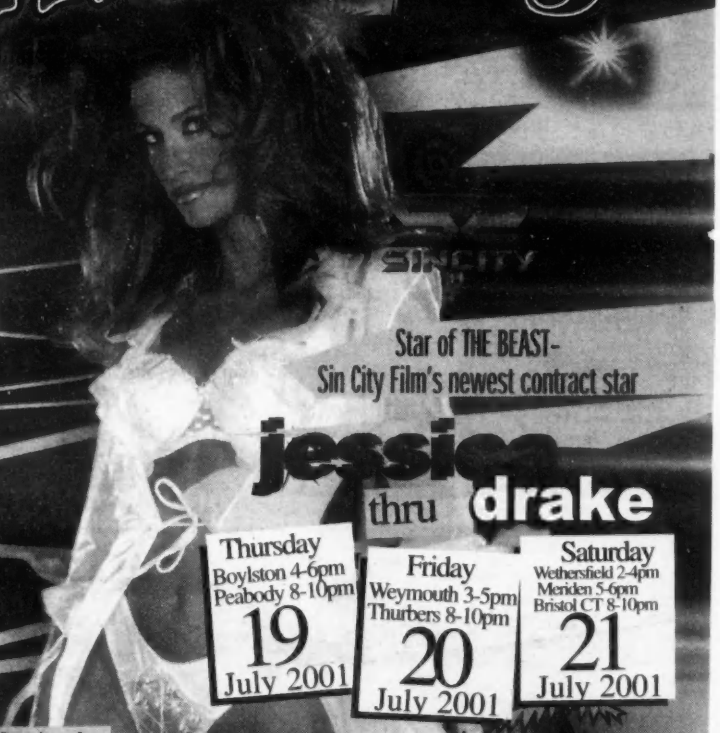
12	13	14
July 2001	July 2001	July 2001



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82 Newbury St. - Rt.1
Video Rentals

BOSTON
57 Stuart St.
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WEYMOUTH
138 Bridge St. - Rt.3A
Video Rentals

Amazing Superstore or Amazing Express locations in **RI**

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155 Newport Ave.
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JOHNSTON
1530 Hartford Ave.
Video Rentals & Cinema

THURBERS
15 Thurbers Ave. Providence
Video Rentals & Preview Booths

Amazing Superstore or Amazing Express locations in **CT**

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167 Farmington Ave
Video Rentals

MANCHESTER
249 Broad St.
Video Rentals

WETHERSFIELD
1870 Berlin Turnpike - Rt.15
Video Rentals

N.STONINGTON
232 Norwich-Westerly Road
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VIDEO EXPO
AND MAGAZINE CENTER

Video Expo locations in **MA**

FAIRHAVEN
10 Sconticut Square - Rt.6
Video Rentals

PITTSFIELD
1021 South St. - Rt.20
Video Rentals & Preview Booths

READING
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SPRINGFIELD
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Video Rentals

NORTH KINGSTOWN
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Video Rentals & Preview Booths

PROVIDENCE
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WARWICK
2318 Post Road - Rt.1
Video Rentals

Video Expo locations in **CT**

GROTON
Sheetz Plaza - 591 Rt.12
Preview Booths

MERIDEN
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Preview Booths

NEW HAVEN
754 Chapel St.
Preview Booths

Video Expo locations in **ME**

KITTERY
Rt. 236 North
Preview Booths

PORTLAND
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